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A G E N D A

9 January, 1989

ARTS COMMISSION REGULAR MONTHLY MEETING

Monday, 9 January 1989 at 3:00 p.m.
Public Library - Main Branch
Commissioners' Room - Third Floor

NOTICE: Requests to testify are accepted by completing an information card and giving it to the Secretary of the Arts Commission who will schedule testimony during the appropriate calendar item.

I. ROLL CALL
II. ELECTION OF OFFICERS (postponed by request of Mayor)
III. PRESIDENT'S REPORT
IV. DIRECTOR'S REPORT
V. APPROVAL OF MINUTES
(5 December 1988, Regular Monthly Meeting)
VI. CONSENT CALENDAR

The following items are included in the Consent Calendar, subject to withdrawal at the request of a Commissioner:

("A" = Approval; "D" = Disapproval) DISPOSITION

Civic Design Committee Recommendations (12/19/88)

1. Motion to approve Animal Control Facility, 15th and Harrison Streets - Phase III. A

2. Motion to approve Moscone Center Expansion Project - Phases I, II (CB-2), contingent on The City submitting Phase I, II and III plans for the "Urban Plaza" connecting facilities within the Moscone Center complex prior to Phase III submission for approval. A

3. Motion to approve Open Space/720 Market Street - Phase III contingent on a uniformity of design for planters for all open spaces along Market Street. A

Music Committee Recommendations (12/28/88)

1. Motion to authorize the Director of Cultural Affairs, through the San Francisco Symphony, to commence negotiations with artists' and conductors' agents, and to enter into contract with a selection of artists and conductors for the 1989 POPS Concert Series included in but not limited to the following: Ella Fitzgerald, Joan Baez, Sammy Davis, Jr., Johnny Mathis, Victor Borge's 'Carmen', Mel Torme, Bobby McFerrin, Sarah Vaughan, Herb Alpert, Natalie Cole, Rich Little, Canadian Brass, Marilyn McCoo, Cleo Laine, John Dankworth, Chuck Mangione, Larry Farrow, Evan Whalon, Tito Puente, at a total cost of fees for artists and conductors not to exceed one hundred and seventy thousand dollars ($170,000.00). Any A

V. CONSENT CALENDAR (Continued) DISPOSITION

Music Committee Recommendations (Continued)

additional names of artists and conductors to be mutually agreed upon by the Arts Commission and San Francisco Symphony.

2. Motion to approve the 1989 POPS Concerts' series admission prices: A

Special Attractions: Table Seats from $27 to $28; Dress Circle from $17 to $18; Balcony I from $12 to $14; Balcony II from $10/no change; Balcony III from $3 to $4.

Dance Night: Table Seats from $25 to $27; Dress Circle from $14 to $15; Balcony I $8/no change; Balcony II $8/no change; Balcony III from $2 to $3.

All Others: Table seats from $23 to $25; Dress Circle from $14 to $15; Balcony I from $8/no change; Balcony II $6/no change; Balcony III $2/no change.

Visual Arts Committee Recommendations (12/21/88)

1. Motion to approve the priorities listed by the Sheriff's Department for the Art Enrichment Program at the San Bruno County Jail and to authorize the Director of the Commission to enter into contract with the Exploratorium to implement the approved design proposals for a total amount not to exceed $122,000. A

2. Motion to urge the Recreation and Park Department to include additional talents on the design team establshed to develop a Master Plan for the Marina Yacht Harbor. A

3. Motion to accept the Report on the Lucien Labaudt Collection as prepared by Lynne Baer. A

4. Motion to authorize final payment to artist Johanna Poethig for her art enrichment project at the Father Alfred Boeddeker Recreation Center pending completion of the project. A

5. Motion to modify the contract with Jim Burns by extending the contract's completion date until September, 1989. A

6. Motion to rescind former resolution to terminate contract with Maria Alquilar for an art enrichment project at the Louis Sutter Field House. A

7. Motion to approve second interim payment to artist Mary Chomenko for her art enrichment project at the Great Highway Seawall. A

VI. CONSENT CALENDAR (Continued)

Visual Arts Committee Recommendations (Continued) DISPOSITION

8. Motion for the Director to enter into contract with the Convention Plaza Inc. to define issues related to access and deed of property relation to the donation of the Jim Dine sculpture. A

VII. COMMITTEE REPORTS

Airport Joint Committee Report - Felix Warburg, Chair

Civic Design Committee Report - George Rickrise, Chair

Finance Committee Report - Roselyne Swig, Chair

Literature Committee Report - Stanley Eichelbaum, Chair

Moscone Joint Committee - Peter Rodriguez, Chair

Music Committee Report - Vernon Alley, Chair

Neighborhood Arts Program Committee Report - William Paterson, Chair

State/Local Partnership Program Committee Report - Leah Forbes

Introduction of administrative staff of the California Arts Council's State/Local Partnership Program: Sally Davis and Scott Heckes; Staff reports.

1. Motion to approve requesting extension of contract with San Francisco Study Center through April, 1989.

Street Artists Program Committee Report - Jo Hanson, Chair

1. Authorization for Lottery Committee to conduct new lottery systems (using chips instead of numbered slips) on a trial basis during January and February, 1989.

2. Request by former certificate-holder Dave Robinson for priority in issuance of certificate.

Theatre Committee Report - William Paterson, Chair

Visual Arts Program Committee Report - Robert LaRocca, Chair

1. Authorization to pay Lynne Baer $1,060.00 for completion of the Report on the Estate of Lucien Labaudt from the Registrar's collections fund.

A G E N D A

VIII. OLD BUSINESS

IX. NEW BUSINESS

X. ADJOURNMENT

MINUTES
9 January 1989

The Regular Monthly Meeting of the San Francisco Arts Commission was held on 9 January, 1989 at the Main Branch of the Public Library in the Commissioner's Meeting Room. President Nemerovski called the meeting to order at 3:10 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Jacqueline Nemerovski, President	None
Robert LaRocca, Vice President	
Vernon Alley	
Stanley Eichelbaum	
Jo Hanson	
William Paterson	
George Rockrise	
Peter Rodriguez	
Roselyne Swig	
Felix Warburg	

Ex-Officio Present	Ex-Officio Excused
Mayor Art Agnos	Steven Coulter
Keith G. Eickman	
Alexandra Phillips	
Susan Bierman	

II. ELECTION OF OFFICERS

Postponed by Mayor's request.

III. PRESIDENT'S REPORT

President Nemerovski announced her retirement from the Arts Commission after 13 years of service, encompassing three administrations, joking that this must set some sort of record. She thanked everyone for their devotion and support, citing the importance of the Arts Commission's role in the City's cultural life.

IV. DIRECTOR'S REPORT

Director Isaacs thanked the Arts Commission staff for their dedicated efforts in blank verse:

As this great chapter of the Commission ends,
We wish the best to you, dear longtime friends;

Long hours of meetings, always meetings never ending,
To pass the many resolutions that were pending;

Through fiscal gloom and crisis budgetary,
You managed grins, and somehow kept things merry;

Many's the hour you've spent to help refine
Some less than perfect plans 'fore Civic Design;

The Gallery you raised from ashes smoldering
And brought to life the murals that were moldering;

IV. DIRECTOR'S REPORT (continued)

Great works you've placed in this great City and its County,
Enriching the aesthetical art bounty;

Negotiating neighborhood concerns,
You've understood how each community yearns,
For self-acceptance and a sense of pride,
Stood up for NAP both far and wide;

You've spurred the cause of arts in education,
Secured grants from state and from the nation,
To plan our cultural future far ahead,
And formed ArtHouse, so artists could lay down their heads;

Relaxing and enjoying Symphony POPS,
So once a year, the world knew we were tops,

And 'spite the many gripes you must have heard,
To staff, a ready smile, encouraging word;

From all of us, we wish you fond farewell,
And trust the future fares all of you well.

Commissioner Hanson introduced a mock-resolution to have Director Isaacs declared Poet Laureate of the Arts Commission.

Director Isaacs thanked the Commission for their dedicated, non-remunerative service and explained that the Mayor will swear in the new Commission as a whole in late January. The new Commission will meet on February 6 for the first time. Until the new Commission is sworn in, the present Commissioners remain "active".

Director Isaacs explained that a photographer would be taking pictures throughout the meeting, as it was the last meeting of this Commission. Afterward there would be a series of group staff photos, and she requested that everyone please remain.

She noted that Mayor Art Agnos would be present to personally thank the Commission as a whole, and to bid individual farewells to the departing Commissioners.

V. APPROVAL OF MINUTES

RESOLUTION NO. 19-89-100: Approval of Minutes APPROVED

RESOLVED, That this Commission does hereby approve the minutes of the regular monthly meeting of the Arts Commission of December 5, 1988.

MOTION SUBMITTED by Commissioner Alley; SECONDED by Commissioner Paterson, and unanimously APPROVED.

VI. CONSENT CALENDAR

At the request of Commissioner Hanson, item 6 of the Consent Calendar, under Visual Arts Program Committee Recommendations, was deleted and referred to Committee Reports for further discussion. The discussion took place under Old Business, changing the order, due to the Mayor's appearance.

VI. CONSENT CALENDAR (continued)

RESOLUTION NO. 19-89-101: Consent Calendar Approval

RESOLVED, That this Commission does hereby approve the following items on the Consent Calendar and their related resolutions.

MOTION SUBMITTED by Commissioner Paterson; SECONDED by Commissioner Warburg, and unanimously PASSED.

("A" = Approval; "D" = Disapproval) DISPOSITION

Civic Design Committee Recommendations (12/19/88)

1. RESOLUTION NO. 19-89-102: Motion to approve Animal Control Facility, 15th and Harrison Streets - Phase III. A

2. RESOLUTION NO. 19-89-103: Motion to approve Moscone Center Expansion Project - Phases I, II (CB-2), contingent on The City submitting Phases I, II, and III plans for the "Urban Plaza" connecting facilities within the Moscone Center complex prior to Phase III submission for approval. A

3. RESOLUTION NO. 19-89-104: Motion to approve Open Space/720 Market Street - Phase III contingent on a uniformity of design for planters for all open spaces along Market Street. A

Music Committee Recommendations (12/28/88)

1. RESOLUTION NO. 19-89-105: Motion to authorize the Director of Cultural Affairs, through the San Francisco Symphony, to commence negotiations with artists' and conductors' agents, and to enter into contract with a selection of artists and conductors for the 1989 POPS Concert Series included in but not limited to the following: Ella Fitzgerald, Joan Baez, Sammy Davis, Jr., Johnny Mathis, Victor Borge's 'Carmen', Mel Torme, Bobby McFerrin, Sarah Vaughan, Herb Alpert, Natalie Cole, Rich Little, Canadian Brass, Marilyn McCoo, Cleo Laine, John Dankworth, Chuck Mangione, Larry Farrow, Evan Whalon, Tito Puente, at a total cost of fees for artists and conductors not to exceed one hundred and seventy thousand dollars ($170,000.00). Any A

VI. CONSENT CALENDAR (continued)

Music Committee Recommendations (continued)

additional names of artists and conductors to be mutually agreed upon by the Arts Commission and San Francisco Symphony.

2. RESOLUTION NO. 19-89-106: Motion to approve the 1989 POPS Concerts' series admission prices: A

Special Attractions: Table Seats from $27 to $28; Dress Circle from $17 to $18; Balcony I from $12 to $14; Balcony II from $10/no change; Balcony III from $3 to $4.

Dance Night: Table Seats from $25 to $27; Dress Circle from $14 to $15; Balcony I $8/ no change; Balcony II $8/no change; Balcony III from $2 to $3.

All Others: Table seats from $23 to $25; Dress Circle from $14 to $15; Balcony I from $8/no change; Balcony II $6/no change; Balcony III $2/no change.

Visual Arts Committee Recommendation (12/21/88)

1. RESOLUTION NO. 19-89-107: Motion to approve the priorities listed by the Sheriff's Department for the Art Enrichment Program at the San Bruno County Jail and to authorize the Director of the Commission to enter into contract with the Exploratorium to implement the approved design proposals for a total amount not to exceed $122,000. A

2. RESOLUTION NO. 19-89-108: Motion to urge the Recreation and Parks Department to include additional talents on the design team established to develop a Master Plan for the Marina Yacht Harbor. A

3. RESOLUTION NO. 19-89-109: Motion to accept the Report on the Lucien Labaudt Collection as prepared by Lynne Baer. A

4. RESOLUTION NO. 19-89-110: Motion to authorize final payment to artist Johanna Poethig for her art enrichment project at the Father Alfred Boeddeker Recreation Center contingent upon completion of the project. A

VI. CONSENT CALENDAR (continued)

Visual Arts Committee Recommendations (continued) DISPOSITION

5. RESOLUTION NO. 19-89-111: Motion to modify the contract with Jim Burns by extending the contract's completion date until September, 1989. A

6. (Item deleted - see Old Business).

7. RESOLUTION NO. 19-89-112: Motion to approve second interim payment to artist Mary Chomenko for her art enrichment project at the Great Highway Seawall. A

8. RESOLUTION NO. 19-89-113: Motion for the Director to enter into contract with the Convention Plaza, Inc. to define issues related to access and deed of property relation to the donation of the Jim Dine sculpture. A

END OF CONSENT CALENDAR

VII. COMMITTEE REPORTS

Airport Joint Committee Report - Felix Warburg, Chair - No report

Civic Design Committee Report - George Rockrise, Chair - No report

Finance Committee Report - Roselyne Swig, Chair - No report

Literature Committee Report - Stanley Eichelbaum, Chair

Commissioner Eichelbaum mentioned graffiti on Ashurbanipal, the Assyrian sculpture adjacent to the Civic Center branch of the Public Library on Fulton between Hyde and Larkin Streets. Collections Manager Debra Lehane stated she would inspect it and arrange appropriate cleaning through the Department of Public Works.

Moscone Joint Committee - Peter Rodriguez, Chair - No report

Music Committee Report - Vernon Alley, Chair

Commissioner Alley commented on the necessity of price raises for the POPS Concert Series, citing rising expenses and reiterating that the POPS Concerts are still moderately priced and accessible to all the general citizenry.

Neighborhood Arts Program Committee Report - William Paterson, Chair
No Report

State/Local Partnership Program Committee Report - Leah Forbes, Program Coordinator
Leah Forbes introduced Sally Davis and Scott Heckes, Program Administrators for the State/Local Partnership Program at the California Arts Council. Sally Davis reported that the programs sponsored through the State/Local Partnership in San Francisco have been exemplary, naming the Gallery, ArtHouse, and the Revolving Loan Fund. She stated that the San Francisco State/Local Partnership grant application ranking has consistently been the highest, at 4.

VII. COMMITTEE REPORTS (continued)

State/Local Partnership Program Committee Report (continued)

Leah Forbes requested that the following resolution be approved:

RESOLUTION NO. 19-89-114: Motion to approve requesting extension of contract with San Francisco Study Center through April, 1989.

MOTION SUBMITTED by Commissioner Paterson; SECONDED by Commissioner Eichelbaum, and unanimously APPROVED.

Street Artists Program Committee Report - Jo Hanson, Chair

Commisioner Hanson MOVED the following Resolution; it was SECONDED by Commissioner Rodriguez and unanimously APPROVED:

RESOLUTION NO. 19-89-115: Authorization for Lottery Committee to conduct new lottery systems (using chips instead of numbered slips) on a trial basis during January and February, 1989.

Discussion: Commissioner Eickman asked for clarification as to the necessity for trying a new lottery system. Howard Lazar, Director of the Street Artists Program, explained that the artists felt that by using numbered chips, the lottery procedure could be accomplished faster and more efficiently. Director Isaacs introduced Eula Thomas, Certification Clerk for the Street Artists Program, to the Commission. She noted that this was Ms. Thomas' first attendance at the Monthly Commission Meeting, and acknowledged the terrific job she and Howard Lazar been doing in administering the Street Artists Program.

Commissioner Hanson MOVED the following Resolution; it was SECONDED by Commissioner Eickman, and unanimously APPROVED:

RESOLUTION NO. 19-89-116: Motion to approve request by former certificate-holder Dave Robinson for priority in issuance of certificate.

Theatre Committee Report - William Paterson, Chair - No report.

Visual Arts Program Committee Report - Robert LaRocca, Chair

Commissioner LaRocca MOVED the following Resolution; it was SECONDED by Commissioner Eichelbaum, and unanimously APPROVED:

RESOLUTION NO. 19-89-117: Authorization to pay Lynne Baer $1,060.00 for completion of the Report on the Estate of Lucien Labaudt from the Registrar's collections fund.

VIII. OLD BUSINESS

Mayor Art Agnos gave a brief talk on the importance of the Arts Commission and individually thanked the outgoing Commissioners for their distinctive contributions and years of service. Each was presented with a personal plaque in thanks:

Jacqueline Nemerovski
Roselyne Swig
Jo Hanson
William Paterson
George Rockrise
Peter Rodriguez
Felix Warburg

As this was the last time this Commision would convene, several Commissioners chose to say words of fond farewell and thanks:

Commissioner Bierman, President, City Planning Commission, thanked the Commission for its spirit of cooperation for many projects requiring mutual support.

Commissioner Phillips, President, Board of Trustees of the Fine Arts Museums of San Francisco, reported that the Corporate Relations Department at the Fine Arts Museum received word on January 5, 1989, that the Wells Fargo Foundation has approved a $7,000 grant to sponsor the opening celebration of the Youth Arts Festival in 1989.

Commissioner Rodriguez expressed his pleasure at having served on the Commission, noting his influence in bringing Latin American performers into the POPS Concerts.

Commissioner Hanson summed up her feelings about her many years on the Arts Commission as the spirit of collaboration/cooperation/appreciation. She particularly noted the hard work and indomitable spirit of Jill Manton, Curator, Art in Public Places Program.

The following Resolution was MOVED by Commissioner Hanson, SECONDED by Commissioner LaRocca, and unanimously APPROVED:

RESOLUTION NO. 19-89-118: Motion to rescind former Resolution to terminate contract with Maria Alquilar for an art enrichment project at the Louis Sutter Field House, and

FURTHER MOVED, to direct a letter to her from Director Isaacs requiring that defects in the artwork be remedied within 60 days of receiving the letter, stating that failure to comply will terminate her contract and require return of all interim payments to date.

IX. NEW BUSINESS

Director Isaacs announced that plans for enlarging the scope of the San Francisco Arts Festival include:

- Request to the State Department of Food and Agriculture for $20,000 to participate in the County Fair Flower Show of 1989, which was successful in 1988, without which funds the Arts Commission will not participate; and
- the announced support of the Grants for the Arts of over $100,000.00 to hire a Director and staff to begin planning the Multi-Cultural Arts Festival for October of 1990.

At that time, the Moscone Convention Center will open its expanded facilities. The Chief Executive Officer's office wishes to see a major arts festival in San Francisco, so the event will include prominent arts organizations as well as community ones, and be of national scope. A separate staff and offices are therefore required for what promises to be a $1,000,000 major event in San Francisco.

Director Isaacs stated she felt the Commissioners would like to know what the future promises for the Commission with its Arts Festival, in view of its history.

X. ADJOURNMENT

There being no further business, President Nemerovski adjourned this meeting at 4:02 p.m.

Submitted by:
Lemora Martin
Lemora Martin
Commission Secretary

Approved: 1/19/89 [signature]
Date Initials

A G E N D A

6 February, 1989

ARTS COMMISSION REGULAR MONTHLY MEETING

Monday, 6 February 1989 at 3:00 p.m.
Public Library - Main Branch, Civic Center
Commissioners' Room - Third Floor

NOTICE: Requests to testify are accepted by completing an information card and giving it to the Secretary of the Arts Commission who will schedule testimony during the appropriate calendar item.

I. ROLL CALL

II. PRESIDENT'S REPORT

III. DIRECTOR'S REPORT

IV. APPROVAL OF MINUTES

(9 January 1989, Regular Monthly Meeting)

V. CONSENT CALENDAR

The following items are included in the Consent Calendar, subject to withdrawal at the request of a Commissioner:

("A" = Approval; "D" = Disapproval)	DISPOSITION
Civic Design Committee Recommendations (01/23/89)	
1) Motion to approve Phase III, Contract/Document/ public lobby and fence/Oceanside Water Pollution Control Plant.	A
2) Motion to rescind Civic Design Review Committee's request for the design and installation of a skylight above the employees' garage/Oceanside Water Pollution Control Plant.	A
3) Motion to approve Phase I/Richmond District Police Station Renovation.	A
4) Motion to approve Coit Tower Murals Barrier System including glass shielding over murals near certain doorways/phase II, III.	A
5) Motion to approve placement of Kiosk, statue, benches and planters/200 California Street/Home Savings of America.	A

V. CONSENT CALENDAR (Continued)

Visual Arts Committee Recommendations (01/18/89)	DISPOSITION
6) Motion to approve mural design by Jo Tucker for the Visitation Valley Bungalows and Elementary School.	A
7) Motion to authorize the Arts Commission Gallery to apply for a grant from the California Arts Council in the amount of $17,500.00.	A
8) Motion to approve the Funny Show concept as an exhibition in March for the Arts Commission Gallery.	A
9) Motion to approve mural design by Vicki Rega for the Bryant Elementary School.	A
10) Motion to accept with gratitude a gift from the artist Elaine Badgley/Arnoux titled "Cyril Magnin" 1981, oil on canvas, 84" x 120".	A
11) Motion to terminate the contract with Jacques Overhoff for the Portsmouth Square Totlot.	A
12) Motion to extend the contract with Genevieve Baird to June 30th, 1989.	A
13) Motion to increase the contract amount for Genevieve Baird by $10,000.00 for the 1988/89 monument maintenance program.	A
14) Motion for the Director of Cultural Affairs to enter into contract with Ruby Newman for the maintenance of the Golden Gate Park Carousel for an amount not to exceed $20,000.00.	A

VI. COMMITTEE REPORTS

Airport Joint Committee Report - Chair to be appointed

Civic Design Committee Report - Chair to be appointed

Finance Committee Report - Chair to be appointed

1. Motion to recommend that the Arts Commission, through the Friends of the San Francisco Arts Commission, apply for, accept, and expend a total of $69,000 for fiscal year 1989-90 as follows: $14,000 for operational support for the State-Local Partnership Program; $37,500 for the support of ArtHouse, an artists live/work information and referral program; and $17,500 for the Arts Commission's Gallery to support artists honoraria and exhibition programs.
(See attached for further information).

VI. COMMITTEE REPORTS (Continued)

Literature Committee Report - Stanley Eichelbaum, Chair

Moscone Joint Committee Report - Chair to be appointed

Music Committee Report - Vernon Alley, Chair

Neighborhood Arts Program Committee Report - Chair to be appointed

State/Local Partnership Program Committee Report - Leah Forbes, Program Coordinator

Street Artists Program Committee Report - Chair to be appointed

1) Motion to approve requests by applicants John LeFlore and Shane Pettway for priority in examination for certification.

2) Motion to approve candidates for two positions on Advisory Committee of Street Artists and Craftsmen Examiners.

3) Motion to approve request by former certificate-holder Carolyn Bellis for priority in issuance of certificate.

Theatre Committee Report - Chair to be appointed

Visual Arts Program Committee Report - Robert LaRocca

1) Motion to extend the contract for Jim Bernstein to September 15, 1989 for the conservation program at San Francisco International Airport (SFIA).

2) Motion to purchase print by Joe Draegert titled "August" from the Joseph Chowning Gallery for an amount not to exceed $900.00 plus tax for the MRI facility for San Francisco General Hospital (SFGH).

3) Motion to purchase two photographs by David Gardner titled "Grandview Point" and "Monet's Garden" for an amount not to exceed $400.00 for the MRI facility at SFGH.

4) Motion to purchase drawing by Dennis Leon titled "Skytime #2" from the Fuller Gross Gallery for a price not to exceed $1,800.00 plus tax if applicable for the MRI facility at SFGH.

5) Motion to extend the contract for Mary Chomenko to April 30, 1989 for the Great Seawall Project.

6) Motion to extend the contract for Richard Deutsch to April 30, 1989 for the Great Seawall Project.

7) Motion to extend the contract for Kenneth Gwin (doing business as Art Effects) to June 30, 1989 for the completion of fabrication and installation of seven exhibition cases at SFIA.

6 February 1989

VII. UNFINISHED BUSINESS

VIII. NEW BUSINESS

IX. ADJOURNMENT

CITY AND COUNTY OF SAN FRANCISCO

ARTS COMMISSION

WHEREAS, The San Francisco Arts Commission is the designated "Local Partner" by the Board of Supervisors under the State Local Partnership Program of the California Arts Council; and

WHEREAS, The State-Local Partnership Program of the Arts Commission, with the guidance of an Advisory Task Force, is carrying out its mandate in cultural planning as described in Planning for the Arts in San Francisco, Phase III Report to the California Arts Council; and

WHEREAS, The San Francisco Arts Commission is eligible to apply to the California Arts Council for program operational support and for special projects; be it therefore

RESOLVED, That the Arts Commission, through the Friends of the San Francisco Arts Commission, apply for, accept and expend a total of **$69,000** for fiscal year 1989-90 as follows: $14,000 for operational support for the State-Local Partnership Program; $37,500 for the support of ArtHouse, an artists live/work information and referral program; and $17,500 for the Arts Commission's Gallery to support artists honoraria and exhibition programs.

State-Local Partnership and Gallery Application to the California Arts Council for 1989-90

LEVEL I: Request is for $14,000 from the CAC: $10,000 is required in matching funds. Money is to be used for operational support for the State-Local Program, i.e., the salary of the Program Coordinator. Tasks will include completion of the work on the Arts Policy Plan begun this year; implementation of recommendations emanating from the plan, with particular focus on access to the arts by the disabled; continued work on arts education; and completion of a multicultural arts survey study.

LEVEL II: Request will be $55,000 for a two-part program:

A. **$37,500 for the expansion of ArtHouse.** 1) $15,000 will be used for funding half of the Program Manager's salary (including fringe benefits). The Program Manager will focus on helping the artists at the Hunters Point Shipyard become their own legal non-profit entity, negotiating with the Navy for a long-term lease, and assisting with efforts to rehabilitate more buildings on the site for studio use by artists. The Manager will also provide technical assistance to artists on a city-wide basis as in the past, and she will continue consulting with other cities, such as Oakland and Los Angeles, to help establish live/work programs in their communities. Attention will also be given to the prospective use of the Presidio as a center for the arts and for artists live/work space.

It is expected that the $15,000 required match will come through consulting fees and from foundations.

2) $7,500 will be used to fund the part-time position of Program Assistant. This person will answer the myriad phone calls from artists looking for space, keep the taped listings of available space current (the ArtHouse **Hotline**), assist with publications and workshops, and maintain and upgrade data bases on artists needs. $6,000 will be matched by foundations; $1,500 will be matched by office space rental.

3) $15,000 will be used to hire a consultant whose specific task will be to coordinate the search for appropriate live/work space for artists seeking to purchase buildings. Primary attention will be given to those artists interested in limited equity cooperatives. This organizing work was initiated by the Program Manager in the fall of 1988. The result was a realization of the time commitment needed for this phase of the project and the decision to seek additional assistance to

carry it out. Matching funds are expected to come through a mix of foundation support and real estate referral fees and commissions.

B. **$17,500 to fund the operations and artistic development of the Arts Commission Gallery.** As was the case last year, the Arts Commission Gallery will apply for CAC funding under the State-Local Partnership category. CAC guidelines were changed in FY89, disallowing local partners to apply under both Organizational Grants and State-Local. The San Francisco Arts Commission Gallery requests a grant of $17,500 from the California Arts Council 1) to employ emerging arts management professionals in support of the Gallery's exhibition programs and 2) to subsidize artists with honoraria and materials for individual or interdisciplinary projects for the "Exploration: City Site" program and indoor exhibitions. Matching funds will come from corporate foundations and the Public Art Fund.

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May 15, 1989

MEMORANDUM

To: Mr. Kenneth Dowlin
City Librarian

Attention: Public Documents

From: Lemora Martin
Acting Commission Secretary

Subject: Amendment and/or Correction to Minutes of Regular Monthly Meeting of the Arts Commission dated:
February 6, 1989

For the information of the general public of the City and County of San Francisco, please note that the Minutes of the Arts Commission Meeting, for the date noted above, were approved with the following correction(s)/amendment(s): (correcting identification of 2 purchased art works)

Resolution No. 26-89-140 corrected to read:

Motion to purchase four photographs by David Gardner titled, "Grandview Point", "Monet's Garden", "High Sierra Reflecting Pool", and "Main Terrace Hot Spring, Yellowstone National Park".

For the record, "El Capitan and Merced River", was not purchased.

Resolution No. 26-89-141 corrected to read:

Motion to purchase a drawing by Dennis Leon titled "Springline #4", 1989, 30-1/4" x 44-3/8", pastel on paper, from the Fuller Gross Gallery for a price not to exceed $1,800.00 plus tax if applicable, for the MRI facility at San Francisco General Hospital.

The above work was incorrectly titled "Skytime #2".

Please note the above for your records.

Lemora N. Martin

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M I N U T E S

6 February 1989

The Regular Monthly Meeting of the San Francisco Arts Commission was held on 6 February, 1989, at the Main Branch of the Public Library in the Commissioners' Meeting Room. President LaRocca called the meeting to order at 3:15 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Robert LaRocca, President	Barbara Sklar
Vernon Alley	
Nancy Boas	
Stanley Eichelbaum	
Kim Fowler (arr. 3:30 p.m.)	
Daniel Genera	
Anne Healy	
John Kriken	
Amalia Mesa-Bains (arr. 3:30 p.m.)	
Rai Okamoto	
Dodie Rosekrans	

Ex-Officio Present	Ex-Officio Excused
Steven Coulter (dep. 3:58 p.m.)	Douglas Engmann
Keith G. Eickman	
Sue Bierman (for Douglas Engmann)	
Alexandra Phillips	

II. PRESIDENT'S REPORT

President LaRocca welcomed the new Commissioners to their first Arts Commission Meeting, and introduced the Ex-Officio Commissioners. He described the order of proceedings as listed in the Agenda, explained the process of creating the Consent Calendar and its importance as a means of facilitating many business items at one time. President LaRocca described the procedure for removing an item from the Consent Calendar and referring it to the appropriate Committee Report for discussion.

President LaRocca read aloud the assignments of Committee members and Chairs. Commissioner Fowler requested her removal from the Street Artists Committee and assignment to another Committee. He requested that Commissioners wishing reassignments contact him within the week to facilitate adjustments.

President LaRocca stressed the Committee Chairs' responsibility to make sure their agendas move along -- citing the Visual Arts and Civic Design Committees as examples of particularly long agendas and noting that they only have the Commissioners' Meeting Room until 5:30 p.m., when the Library closes. He stressed awareness of timing and scheduling. He went on to describe various matters of importance concerning Committee meetings, e.g. all Commissioners must vote, (there are no abstentions), either 'yea' or 'nay'.

II. PRESIDENT'S REPORT (Continued)

President LaRocca noted that the Brown Act requires that all Committee Meetings be public meetings. He stressed the Sub-Committee Chairs' responsibility to get decisions in a timely manner so as to get matters listed on the Consent Calendar. He said that a briefing will be held prior to the next monthly Commission Meeting, wherein Arts Commission staff will provide details on what to expect regarding their individual Committees, for the full Commission. In March, President LaRocca and Director Isaacs will take Commissioners on a tour of the Neighborhood Arts Program facilities, which will include presentations by each of the Center Directors. This will enable the Commissioners to comprehend the many structural problems in the various buildings more readily when issues relating to these problems come up in Committee meetings.

III. DIRECTOR'S REPORT

Director Isaacs welcomed the new Commissioners to their first meeting. She commented on the list of Committee assignments, introducing the Arts Commission staff who will work directly with the Commissioners on the individual Committees. She described briefly the Committees and their meeting schedules. Staff of the Arts Commission was also introduced and their duties described. Lenny Sloan, the new Director for the 1990 San Francisco Arts Festival, was introduced, and his performing arts background briefly described. Jim Kjorvestad, Director of the South of Market Cultural Center was introduced, as was Jeanne Bogardus, Director of Friends of the San Francisco Arts Commission.

Director Isaacs requested an up-to-date resume from each of the Commissioners.

She went on to describe the orientation packet mailed to all the Commissioners on Thursday, February 2. She noted that the Annual Statement of Economic Interests must be filed by all the Commissioners and herself by April 1, in the Arts Commission office. She noted that the new Commissioners file an "assuming office" statement, as opposed to a continuing statement, and must file within one month of appointment, which would make their deadline March 2. The other items distributed at the meeting were also described: A personal information form, a master Committee meetings schedule for the next six months, a list of Committee assignments and Chairs, and a master address and telephone list of Commissioners and Ex-Officio Commissioners.

Director Isaacs noted that the Arts Commission, and all its Committees, operate under the Brown Act, meaning that:

- all meetings are public, with the exception of personnel matters;
- the agendas must be published 72 hours in advance of the meeting; all materials must be received by the staff person preparing the Sub-Committee's agenda far enough in advance to allow for preparation: typing, and mailing;

III. DIRECTOR'S REPORT (Continued)

°If a person wants to speak, and it is not already on the agenda, whether or not they are allowed to do so is up to the Chair. If the Chair does not wish to call on them, they may be asked to submit the item in writing, to be on the Agenda for the next meeting;

°A quorum on the Arts Commission is seven, without which the Arts Commission cannot meet (includes Ex-Officios). If twelve are present, seven constitutes a majority. If there are thirteen, it is seven; if fourteen or fifteen are present the majority is eight, and if sixteen or seventeen Commissioners are present, nine must agree in order to pass a resolution. A quorum is always seven. A majority changes, depending on how many are present.

Director Isaacs announced that she will be representing the City of San Francisco at a conference in Edmonton, Alberta, Canada at the end of the month. This conference will involve representatives from 26 cities in western Canada, coming together to talk about art in the cities. She is honored to be the only non-Canadian speaking at this conference. She has previously spoken in Montreal.

IV. APPROVAL OF MINUTES

RESOLUTION NO. 26-89-119: Approval of Minutes ADOPTED

RESOLVED, That this Commission does hereby approve the minutes of the regular monthly meeting of the Arts Commission of January 9, 1989.

MOTION SUBMITTED by Commissioner Eichelbaum; SECONDED and unanimously ADOPTED.

V. CONSENT CALENDAR

At the request of Commissioner LaRocca, item 13 was removed from the Consent Calendar and referred to Committee Reports for discussion.

RESOLUTION NO. 26-89-120: Consent Calendar Approval ADOPTED

RESOLVED, That this Commission does hereby approve the following items on the Consent Calendar and their related Resolutions.

MOTION SUBMITTED by Commissioner Eichelbaum; SECONDED, and unanimously ADOPTED.

("A" = Adopted; "D" = Disapproval) DISPOSITION

Civic Design Committee Recommendations (01/23/89)

1) RESOLUTION NO. 26-89-121: Motion to approve Contract/Document/public lobby and fence/Oceanside Water Pollution Control Plant, Phase III. A

V. CONSENT CALENDAR (Continued) DISPOSITION

2) RESOLUTION NO. 26-89-122: Motion to rescind Civic Design Review Committee's request for the design and installation of a skylight above the employees' garage/Oceanside Water Pollution Control Plant. A

3) RESOLUTION NO. 26-89-123: Motion to approve Richmond District Police Station Renovation, Phase I. A

4) RESOLUTION NO. 26-89-124: Motion to approve Coit Tower Murals Barrier System including glass shielding over murals near certain doorways, Phase II, III. A

5) RESOLUTION NO. 26-89-125: Motion to approve placement of kiosk, statue, benches and planters/200 California Street/Home Savings of America. A

Visual Arts Committee Recommendations(01/18/89)

6) RESOLUTION NO. 26-89-126: Motion to approve mural design by Jo Tucker for the Visitation Valley Bungalows and Elementary School. A

7) RESOLUTION NO. 26-89-127: Motion to authorize the Arts Commission Gallery to apply for a grant from the California Arts Council in the amount of $17,500.00. A

8) RESOLUTION NO. 26-89-128: Motion to approve the Funny Show concept as an exhibition in March for the Arts Commission Gallery. A

9. RESOLUTION NO. 26-89-129: Motion to approve mural design by Vicki Rega for the Bryant Elementary School. A

10. RESOLUTION NO. 26-89-130: Motion to accept with gratitude a gift from the artist Elaine Badgley/Arnoux titled "Cyril Magnin" 1981, oil on canvas, 84" x 120". A

11. RESOLUTION NO. 26-89-131: Motion to terminate the contract with Jacques Overhoff for the Portsmouth Square Totlot. A

12. RESOLUTION NO. 26-89-132: Motion to extend the contract with Genevieve Baird to June 30th, 1989. A

13. Item deleted - see Committee Reports.

V. CONSENT CALENDAR (Continued) DISPOSITION

14. RESOLUTION NO. 26-89-133: Motion for the Director of Cultural Affairs to enter into contract with Ruby Newman for the maintenance of the Golden Gate Park Carousel for an amount not to exceed $20,000.00. A

Discussion: Commissioner Eichelbaum requested an explanation of Item 8, the Funny Show Concept. Anne Meissner, Gallery Director, complied: It is a theme suggested by Rene Yanez, a Gallery Advisory Board Member. Basically, it is a look at art that has humor -- not cartoons, but rather sculpture and wall pieces, e.g. one work is a car embedded with garage sale type objects. This will be discussed in more detail at this month's Visual Arts Committee meeting. She gave some background on the way the Gallery operates, explaining that the Gallery has all themes for shows scheduled from now through Spring, 1990. From time to time they ask the Visual Arts Committee to approve a concept, and with that approval they continue to develop the roster of artists and the visual materials that accompany the show. This is such an example.

Commissioner Fowler requested clarification of item 14, maintenance of the Golden Gate Park Carousel, specifically, what is the purpose of the $20,000.00. Director Isaacs explained that the Recreation and Parks Department renovated the Carousel some years ago and requested advice from the Arts Commission regarding appropriate maintenance. This had been a multi-million dollar restoration project, and as the Carousel is a work of art, a great deal of care must go into maintaining it. This money is specifically for maintenance of the horses and decorative features, not the mechanical parts or the building. The Arts Commission determined that Ruby Newman, a former Arts Commission employee of four years, was the best person for the job. As the Recreation and Parks Department did not have on their staff someone with appropriate skills, they work-ordered the job to the Arts Commission, the money was put into the Commission's budget, and the Arts Commission will now make a contract with the individual to do the work, receiving a small administrative fee for their time and effort. The $20,000.00 will pay the restoration team and also some of the expenses of monitoring the contract incurred by the Arts Commission, e.g. site visits and paperwork. Debra Lehane further elaborated on the purpose of the $20,000.00, stating that it involved not only the 62 animals but also paintings around the exterior, and two benches. Also involved are cleaning the saddles, repainting the stirrups, replacement of worn out parts, horsehairs, replacements of missing jewels.

Commissioner Eickman requested a breakdown of the Carousel restoration expenses, within a month, for a report to the Recreation and Park Commission.

Commissioner Mesa-Bains requested clarification of the two mural design items on the Consent Calendar, items 6 and 9. Commissioner LaRocca complied, explaining the mural design approval process: A group will

V. CONSENT CALENDAR (Continued)

come before the Visual Arts Committee with their project idea and concept on the Agenda -- having already secured community support and funding -- and the Visual Arts Committee will view the location of the proposed mural, the content and story matter, total artistic composition and merit. From there, approval is either given or withheld, pending revision of their sketch. Many times the artist will function in a supervisory capacity, lining out the mural, and watching while children apply color and texture. Sometimes 20-30 children are painting a mural on the side of a building, sometimes one artist paints the murals. The Visual Arts Committee then goes and checks the final work, making sure it is done according to the original concept.

Director Isaacs went into detail on the various ways in which the Arts Commission acquires art, e.g. direct purchases, the current Art Enrichment Program purchases for specific sites, and gifts.

Commissioner Kriken asked how matters of process come before the Commission, e.g. the approval process. Director Isaacs responded that the approval process often puts the Arts Commission "on the spot", in that it is often the last stop in the approvals process for groups wanting to get a work of art going on a public site, and there is great pressure on the Commission to fall in line with approval. She acknowledged that perhaps this is not the best way to deal with the issue of approval, and a new answer needs to be found. She suggested some communication could occur between the Arts Commission and other agencies participating in the approvals process, in order that a better, and more unwieldy, method could be found. Commissioner LaRocca noted that there is a method by which, lacking agreement in the Sub-Committee, the issue can be brought before the full Commission, provided it is big enough, e.g. the Waterfront/Embarcadero Project. The Committee can ask for the item to be put on the Agenda for all the Commissioners to vote on, relinquishing it to the full Commission.

End of Discussion/CONSENT CALENDAR

Commissioner Coulter departed at 3:58 p.m.

VI. COMMITTEE REPORTS

Airport Joint Committee Report - Dodie Rosekrans, Chair - No report.

Civic Design Committee Report - John Kriken, Chair - No report.

Finance Committee Report - Barbara Sklar, Chair

VI. COMMITTEE REPORTS (Continued)

Finance Committee Report (Continued)

RESOLUTION NO. 26-89-134: Motion to recommend that the Arts Commission, through the Friends of the San Francisco Arts Commission, apply to the California Arts Council for, accept, and expend a total of $69,000 for fiscal year 1989-90 as follows: $14,000 for operational support for the State/Local Partnership Program; $37,500 for the support of ArtHouse, an artists live/work information and referral program; and $17,500 for the Arts Commission's Gallery to support artists honoraria and exhibition programs. ADOPTED

MOTION SUBMITTED by Commissioner Okamoto, SECONDED, and unanimously ADOPTED.

Discussion: Director Isaacs explained that this is an annual application which essentially supports the staffing of the State/Local Partnership Program and Level I funding, a category of general support, and Level II funding, which provides additional programming monies. She added that this may seem like an odd grouping for a grant application, but that this is the way the California Arts Council has specifically requested the State/Local Partnership to apply, and it has been very successful in the past.

Commissioner Fowler wanted to know if this funding encompassed creation of any new staff positions or salary increases of existing staff. Leah Forbes, Program Coordinator of the State/Local Partnership, explained that it accommodates an increase for the ArtHouse Manager. She stressed that this is a partial funding that must be matched. She noted that Level I (operational support) funding decreases every year.

Director Isaacs noted that last year the State/Local Partnership received the largest grant in the state in this category -- larger than the city of Los Angeles. The State/Local Partnership has received the top rating for this grant application.

Anne Meissner explained the increase in the Gallery request: last year the Gallery received $15,000.00, and this year she is asking for $17,500.00. She is looking for an additional staff person to help with arts in education at the Gallery, to set up a network between the Gallery and various educational programs in the city, e.g. K-12, Fashion Institute, etc. She wants a more consistent approach to handling the school groups coming to the Gallery.

Commissioner Okamoto wanted to know what the requested amount was for last year. Leah Forbes replied that it was $85,000.00 and the monies received were about $82,000.00. She noted that this year's request is somewhat more modest, due to the $3,000,000.00 cut by the Governor in the State Arts Council budget. She estimates that about half the Level II monies will be available this year, compared to last year, on a statewide basis.

VI. COMMITTEE REPORTS (Continued)

End of Discussion.

Literature Committee Report - Stanley Eichelbaum, Chair - No report.

Moscone Joint Committee Report - Nancy Boas, Chair - No report.

Music Committee Report - Vernon Alley, Chair

Commissioner Alley explained that the Music Committee is currently in the process of contracting artists for the POPS Concert Schedule for the 1989 Season: Sammy Davis, Jr., Victor Borge, Ella Fitzgerald, are under consideration.

Assistant Director Dennis Rumsey, staff liaison to the Music Committee, reported that the projected income and expense budget for the POPS Concerts 1989 is approximately $1,000,000.00, with projected expenses running from $750,000.00 to $800,000.00. The excess revenue from the POPS is shared between the Arts Commission and the San Francisco Symphony, on a 60/40 basis, in favor of the Commission, after expenses. From the Commission's share, start-up costs for the following year are held in reserve. Whatever amount remains is shared for programming. For fiscal year 1989-90, the Commission's share was $50,000.00. Commissioner Healy wished to know if this was fairly consistent. Assistant Director Rumsey responded that projected revenues were becoming consistent, barring artist cancellations. It is a "risky business", but that revenues can be projected based on POPS history.

Neighborhood Arts Program Committee Report - Stanley Eichelbaum, Chair

Anne-Marie Theilen, Director of the Neighborhood Arts Program and staff liaison to the Neighborhood Arts Program Committee, distributed a poster to the Commissioners, of the Chinese Spring Festival, co-sponsored by the Chinese Culture Foundation and the Chinese Neighborhood Arts Program. She also distributed the first newsletter from the Western Addition Cultural Center celebrating Black History Month. She noted that the Neighborhood Arts Program does not make a verbal report at the monthly Commission Meetings, but does mail out a written Director's Report on a monthly basis.

State/Local Partnership Program Committee Report - Leah Forbes, Program Coordinator

Leah Forbes reported to the Commission on the Multi-Cultural Round Table sponsored by the State/Local Advisory Task Force, and hosted by Victoria Gee, Chief-of-Staff to Willie Brown, and attended by 21 people. She also noted the Public Forum on an Arts Policy Plan for San Francisco, Tuesday evening, February 7, at Project Artaud, 7-9:00 p.m. Due to the short notice, she distributed copies of the summary of the draft for this meeting, so that the Commissioners would be aware of the issues involved in formulating the Arts Policy Plan.

VI. COMMITTEE REPORTS (Continued)

Street Artists Program Committee Report - No Chair

RESOLUTION NO. 26-89-135: Approval for Priority in Issuance of Certificate: ADOPTED

RESOLVED, That this Commission does hereby approve the requests of applicants John LeFlore and Shane Pettway for priority in examination of their wares for certification.

RESOLUTION NO. 26-89-136: Approval of candidates for positions on the Advisory Committee of Street Artists and Craftsmen Examiners: ADOPTED

RESOLVED, That this Commission does hereby approve the following candidates for the Mayor's consideration in filling two positions on the Advisory Committee of Street Artists and Craftsmen Examiners (candidates ranked in order of the Arts Commission's preference):

For the position currently occupied by Wendy McPhee (new term to run from November 27, 1988 - November 27, 1990):

1. Wendy McPhee (incumbent) - jewelry; graphics; leathercraft; silkscreen; stained glass; painting.
2. Josie Grant - painting; printmaking.
3. Jonathan Fisher - photography.

For the position currently occupied by Josie Grant (new term to run from November 27, 1988 - November 27, 1990): *

1. Josie Grant (incumbent) - painting; printmaking.
2. Jonathan Fisher - photography.
3. Gay Roche - printmaking; painting.

*teacher position

RESOLUTION NO. 26-89-137: Approval for priority in Issuance of Certificate: ADOPTED

RESOLVED, That this Commission does hereby approve the request of former certificate-holder Carolyn Bellis for priority in issuance of certificate.

Commissioner Eichelbaum MOVED the above three Resolutions, they were SECONDED, and unanimously ADOPTED.

Theatre Committee Report - Daniel Genera, Chair - No report.

VI. COMMITTEE REPORTS (Continued)

Visual Arts Program Committee Report - Anne Healy, Chair

Commissioner LaRocca MOVED the following Resolutions; they were SECONDED, and unanimously ADOPTED as follows:

1) RESOLUTION NO. 26-89-138: Motion to extend the contract for Jim Bernstein to September 15, 1989, for the conservation program at San Francisco International Airport (SFIA). ADOPTED

2) RESOLUTION NO 26-89-139: Motion to purchase print by Joe Draegert titled "August" from the Joseph Chowning Gallery for an amount not to exceed $900.00 plus tax for the MRI facility for San Francisco General Hospital (SFGH). ADOPTED

3) RESOLUTION NO. 26-89-140: Motion to purchase four photographs by David Gardner titled "Grandview Point", "Monet's Garden", "High Sierra Reflecting Pool", and "~~El Capitan and Merced~~ River" for an amount not to exceed $800.00 for the MRI facility at SFGH. ADOPTED

4) RESOLUTION NO. 26-89-141: Motion to purchase drawing by Dennis Leon titled "~~Skytime #2~~" from the Fuller Gross Gallery for a price not to exceed $1,800.00 plus tax if applicable for the MRI facility at SFGH. ADOPTED

5) RESOLUTION NO. 26-89-142: Motion to extend the contract for Mary Chomenko to April 30, 1989, for the Great Seawall Project. ADOPTED

6) RESOLUTION NO. 26-89-143: Motion to extend the contract for Richard Deutsch to April 30, 1989, for the Great Seawall Project. ADOPTED

7) RESOLUTION NO. 26-89-144: Motion to extend the contract for Kenneth Gwin (doing business as Art Effects) to June 30, 1989, for the completion of fabrication and installation of seven exhibition cases at SFIA. ADOPTED

Discussion:

Commissioner Eickman requested clarification on the source of funds used to purchase the print mentioned above in item 2. Commissioner LaRocca explained that the money comes from the Art Enrichment Program, which requires the expenditure of up to two percent of the architectural construction budget of the facility to purchase art for the new facility. Commissioner Eickman asked to whom does the art then belong, the facility or the Arts Commission. Commissioner LaRocca responded that it belongs to the Arts Commission. He noted that there is already a major exhibit in San Francisco General Hospital, and the Magnetic Resonance Imaging (MRI) facility is brand new.

VI. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report (Continued)

Discussion (Continued): Commissioner Fowler requested clarification of item 5, the Great Seawall Project, wondering what it is, exactly. Commissioner LaRocca responded that it is the Art Enrichment portion of the sewer transport being built along the Zoo and the Great Highway. It involves the renovation of the sand dunes and the walkway. Part of the Art Enrichment is to place two large paving pieces, one bronze, and one mosaic of terrazzo and marble, that capture some of the history of the area and shore life. The pieces are approximately seven feet across. The one cast in bronze involves found objects from the sand, e.g. children's shovels, sea urchins, etc. The bronze was taken from a sand casting made by Mary Chomenko. The mosaic is by Richard Deutsch. Commissioner Mesa-Bains inquired as to whether this was specifically an extension of time for the artist, not the fee. Commissioner LaRocca responded that this was the case, as the fee has already been set.

Staff liaison to the Visual Arts Committee, Debra Lehane, further clarified the nature of the time extension requests, noting that the artists have both completed their work on time (referring to items 5 and 6). The contractor is behind schedule, as the pavement has not been laid due to the rains.

Commissioner LaRocca MOVED the following resolution; it was SECONDED and unanimously ADOPTED:

RESOLUTION NO. 26-89-145: Motion to increase the contract amount for Genevieve Baird by $14,000.00 for the 1988/89 monument maintenance program. ADOPTED

Discussion: The purpose of removal of this item from the Consent Calendar is to increase the amount of money from $10,000.00 to $14,000.00. Debra Lehane noted that the Arts Commission is very proud of the work begun restoring public monuments. There has been an increase in the overall operating budget. It was discovered that if the funds were not encumbered, they would be lost. These monies will be used for work on four smaller monuments in the area. She noted that Genevieve Baird is the only conservator in the area who works outside of museums and has the insurance necessary to do this kind of work. The work will involve minor repairs and cleaning graffiti off the pieces.

End of discussion.

VII. UNFINISHED BUSINESS

Commissioner Eichelbaum noted that the graffiti on the statue Ashurbanipal, alongside the Library, has not yet been cleaned off. Debra Lehane responded that she is waiting on the Department of Public Works to clean the base. Graffiti has already been cleaned off the bronze. She promised to check again and see what is causing the delay. The work will involve sandblasting.

VIII. NEW BUSINESS

President LaRocca announced that on Tuesday, February 21, at 3:00 p.m., a briefing meeting will be held for the Commissioners, to review the individual programs, place to be determined.

Debra Lehane announced that the Visual Arts Committee is scheduled to meet February 15, at its regular time, before this in-depth briefing. She asked whether it would take place on schedule, never-the-less, and Commissioner LaRocca responded yes, it would.

Anne-Marie Theilen announced that the Neighborhood Arts Program Committee would meet at its regularly scheduled time, February 16, 4:00 p.m., at the Bayview Opera House, 4705 Third Street, and a notice will be sent to all Commissioners.

Director Isaacs announced that all Commissioners are invited to attend all Committee meetings, in addition to the ones they serve on.

Anne Meissner invited the new Commissioners to the February 13 receptions for the new galleries opening at the De Young Museum and the Palace of the Legion of Honor. Invitations will be forthcoming.

Commissioner Eickman noted that the building at 9th Street and Lincoln Avenue, formerly called the "Hall of Flowers", underwent a name change last year. It is now known as the San Francisco County Fair Building, to avoid confusion, since it contains no flowers.

IX. ADJOURNMENT

There being no further business, President LaRocca adjourned this meeting at 4:30 p.m.

Submitted by:
Lemora Martin
Lemora Martin
Acting Commission Secretary

Approved: 2/15/89
Date Initials

A G E N D A

21 February, 1989

ARTS COMMISSION SUPPLEMENTAL MEETING AND BRIEFING SESSION

Tuesday, February 21, 1989 at 3:00 p.m.
Civic Auditorium/99 Grove St./Rm. 317

I. ROLL CALL

II. PRESIDENT'S REPORT

III. DIRECTOR'S REPORT

IV. COMMITTEE REPORTS

Finance Committee

a. Neighborhood Arts Program grant application to Grants for the Arts

b. 1989 Arts Festival grant application to Grants for the Arts

V. UNFINISHED BUSINESS

VI. NEW BUSINESS

VII. ADJOURNMENT

M I N U T E S
21 February 1989

The Supplementary Orientation Meeting of the San Francisco Arts Commission was held on 21 February, 1989, at the Civic Auditorium, 99 Grove Street, in room 204. President LaRocca called the meeting to order at 3:12 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Robert LaRocca, President	Daniel Genera
Vernon Alley	Rai Okamoto
Nancy Boas	
Stanley Eichelbaum	
Kim Fowler	
Anne Healy	
John Kriken	
Amalia Mesa-Bains (dep. 4:00 p.m./ret. 4:25 p.m.)	
Dodie Rosekrans	
Barbara Sklar	

Ex-Officio Present	Ex-Officio Excused
Keith Eickman	Steven Coulter
	Douglas Engmann
	Alexandra Phillips

II. PRESIDENT'S REPORT

No Report.

III. DIRECTOR'S REPORT

Director Claire Isaacs announced the purpose of today's meeting to be a briefing for the Commissioners on the Arts Commission Programs. She reported that Anne Meissner, Director of the Arts Commission Gallery, was ill with the flu and would be unable to give her presentation today.

Director Isaacs reported that she would be traveling to Edmonton, Alberta, Canada on Thursday, February 23, as the keynote speaker at a conference involving 26 cities in western Canada, on Arts And The Cities. On Thursday, March 2, she will be attending the United States Urban Arts Federation Conference in New Orleans, Louisiana, for three days. This will be attended by directors of the 50 largest urban arts councils in the United States.

IV. COMMITTEE REPORTS

Finance Committee Report - Barbara Sklar, Chair

Two Resolutions were referred to UNFINISHED BUSINESS because Staff Liaison to the Committee, Dennis Rumsey, was downstairs directing people to the meeting, due to a last minute change in location. (He arrived at 3:40 p.m.).

IV. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report - Anne Healy, Chair

Collections Management Presentation - Debra Lehane, Collections Manager

Director Isaacs Introduced Debra Lehane to the Arts Commission. Ms. Lehane is the first full time employee of the Commission devoted to managing the City's art collection. She has been a pioneer in setting up the maintenance program for this collection. Her work has involved pulling together fragments of previous cataloging efforts, initiating restoration of public monuments, and organizing an inventory.

The basic composition of the collection is comprised of public monuments, WPA art, works purchased from annual festivals and fairs, the Art In Public Places Program, begun in 1967, and gifts. Festival/fair acquisitions total approximately 550.

Ms. Lehane reported that the most urgent priority of her work has been conservation of the deteriorating works in the collection. The first conservation program has involved 63 bronze monuments in the City, supported by a National Endowment For the Arts grant. Ms. Lehane then showed slides of the conservation work on various monuments, as it progressed, beginning with the statue of Hall McAllister, on the north side of City Hall, the first piece to be restored under this program. This was financed by private donations from a descendant, and the San Francisco Bar Association. The next work restored, Pioneer Monument, was the first major project budgeted through the Capital Improvements Fund, at $60,000.00. Ms. Lehane showed slides of the restoration of this piece, before, during, and after, explaining the procedures for cleaning off the accumulated grime of the decades, replacement of the patina, and protection of the new patina. She explained that the objective is to research the original intent of the artist, as to what the patina should be. She showed more slides of various monuments restored under this conservation program, including the Admissions Day Monument, half of which was funded by Glendale Federal Savings, and the Mechanics Monument, both done by Douglas Tilden, a deaf sculptor working at the turn of the century. Her research disclosed his preference for a brown patina on the mechanics monument, which has been replaced accordingly. Ms. Lehane stressed the importance of keeping detailed records of the restorations -- what products are used, the process, and when -- as her work has been made more complicated by the lack of record-keeping during past restoration efforts.

The goals of the restoration work is eventually to redo all the bronzes in the City, e.g. the Spanish American monument at the Dolores and Market Street intersection is a priority. There have been discussions with the Department of Recreation and Parks Department about raising funds to restore the Buddha in the Japanese Tea Garden, the oldest piece in the City's collection, fabricated in 1790.

IV. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report/Collections Management Presentation (Continued)

Another conservation program of the Arts Commission has been the murals at the Beach Chalet. Ms. Lehane showed before slides of the Labaudt murals, explaining the cleaning of all the murals and the tiles. An example of the work involved a damaged area where an electrician bore through the face of a figure, shattering the plaster, which was fortunately saved. Commissioner Rosekrans inquired who is leasing the building. Ms. Lehane responded that five women have formed a corporation called The Beach Chalet Group, for the purpose of opening a restaurant there. The Arts Commission has reviewed the proposals, and this Group has been very conscientious about the art. This will result in exposure and publicity for the murals and the artist, Lucien Labaudt, who created them. Ms. Lehane showed slide details of the artist and his wife, Marcelle, as depicted in a beach scene, mentioning the latter's gift to the City of the Labaudt collection in 1984, one of the largest groups of work ever to be given to a municipal collection.

Commissioner Kriken inquired whether the interior design considerations involved in conversion of the Beach Chalet to a restaurant will go through the Civic Design Committee. Ms. Lehane responded, yes it already has gone through Civic Design review, and will come back again. President LaRocca responded that second level egress for fire access and capacity loading on the second level already did go through Civic Design review. When the restaurant comes forth with their improvement proposals, there will be another Civic Design review. He further explained that one of the major problems confronting older buildings is they never had handicapped access, and now the problems of getting ramps to the front door and handicapped access to the second level must be dealt with, e.g. an elevator located in a clothes closet, operated by hydraulic lift, which won't damage the murals. Director Isaacs and Ms. Lehane explained the history of usage of the building --formerly the Veterans of Foreign Wars Bar -- involving neither care taken with nor sensitivity to the art work. The main problem, aside from restoring the murals, was that the building had a fire and needed major structural improvements. First, it was necessary to raise a million dollars to upgrade the building before the murals could be stabilized. In this particular case, the murals will not hold up to repeated cleanings, so protection of the murals, after the conservation has been completed, is of crucial importance. The renovation of the building included redoing the foundation, plumbing, and electrical wiring, and reinforcing the support beams. The vendor will now come in and put in the finishing touches, e.g. the elevator, carpeting, plumbing and electrical fixtures, etc. once the contract is ratified. The restaurant is scheduled to open in spring of 1990.

Coit Tower is the next major mural project that is currently under restoration. Ms. Lehane regretted that all her slides were at Coit Tower, awaiting a walk-through tomorrow morning on the completion of the first floor. Coit Tower restoration is about to be completed. Fundraising to work on the second floor is yet to be done, and the barrier system to protect the restored murals must be completed. There was leakage in the building, and structural deterioration, which had to be stopped, before the murals could be treated.

IV. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report/Collections Management Presentation (Continued)

Debra Lehane, in conjunction with the Recreation and Parks Department, has recently completed writing a grant to raise money for restoring the Mothers' Building at the San Francisco Zoo. These murals, by Dorothy Pucinelli and Helen Forbes, WPA artists, are egg tempera on plaster, a "worst case" scenario for deterioration -- they are literally flaking off the wall. The budget for restoration of the building, including the murals, is $2,005,000.00. This includes building a false wall, so that the exterior west wall, which is having the problems of leakage, etc. will become an interior wall.

Commissioner Healy asked for a description of the barriers protecting the Coit Tower Murals. Ms. Lehane responded that a combination of approaches is being used: The front door exit area, due to Fire Marshall regulations, must keep six feet of corridor open, and these walls will be behind glass. The rest of the area will be protected by a rigid railing, as opposed to the rope and pole system of the past.

Commissioner Fowler inquired as to the source of the $2,005,000.00 being requested for restoring the Mothers' Building. Ms. Lehane responded that the grant has been written to the Office of Historic Preservation, other funds of $200,000.00 might be available through another program, and possibly another NEA grant will be written; also, the Office of Historic Preservation recently had a ruling that they owe the City and County of San Francisco $2,000,000.00. The initial funding will be for Phase I of the project, and next year more funds can be applied for under Phase II. This may take several years to accomplish, but once work has begun, it becomes easier to raise money to keep it going. The Arts Commission expects to hear from Sacramento next month, regarding acceptance as a candidate for Historic Preservation funds.

Commissioner Mesa-Bains inquired as to how the Arts Commission prioritizes conservation projects. Debra Lehane responded that these projects described were begun by Jo Hanson, where rescue of the art work was urgently needed. Ms. Lehane has personally viewed many of the murals in the City, and most of these are stable and in good condition. Also, availability of funding is a determining factor. As in the cases of Coit Tower and the Beach Chalet, money was available for restoring of the building, and so consequently became available for the murals as well. In a case where there are two buildings that are fine, but the murals in each need work, a conservator will look at the murals to determine which are the most stable, and a choice is made between 'mural A' and 'mural B'. Sometimes, remedial work is all that is needed; patching, cleaning.

One of the projects Ms. Lehane would like to do is a survey of the City's murals and large paintings. This is a fundable NEA project; it is a matter of writing the grant. She cited the priority of the Arts Commission as restoration of indoor murals rather than outdoor murals, the latter being

IV. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report/Collections Management Presentation (Continued)

outside the scope of the Commission's responsibility. Director Isaacs added that technically, the monuments in the Parks are the responsibility of the Recreation and Parks Department, in their section of the City Charter. Ms. Lehane noted that as yet there is no line item in the Arts Commission budget for maintenance of the collection.

Debra Lehane distributed "A City Collects" (see attached), a flier describing an exhibition of selected works from the City's collection in 1985, to give the Commissioners a brief check list of the two and three dimensional pieces that are in the collection.

Debra Lehane reported on an ongoing project pertaining to the collection, a catalog, which she has been putting together during the past two years with John Portman's assistance. The featured, publicly located works include the monuments, art in libraries, parks, public buildings, and the airport. The finishing touches are being put on the catalog and it will hopefully be available by summer's end.

An ongoing frustration of the collection is the incomplete data recorded on the City's acquisitions in years past, e.g. the minutes will say that a painting by a certain artist was purchased, but no title, price, or dimensions are listed. Before a major inventory can be done, what is actually in the collection must be established. The last complete inventory was done in 1953, and Martin Snipper worked from this to do his 1975 catalog. Since then, there has never been a checklist of what, definitively, should be considered in the collection. Since then, many new acquisitions have come into the collection through the Art Enrichment Program, e.g. San Francisco General Hospital, the Hall of Justice, and various health centers have enormous collections of public art placed there by the Arts Commission. Some of these pieces need to be rotated, others need conservation. Determining these matters will be part of what will come out of a major inventory.

Another major goal for the collection is computerization. An in-house computer exclusively for the collection is needed.

Also, the Arts Commission currently does not have a van, truck, or staff to transport the art to be placed in public locations. There is no control as to what sort of vehicle will be used to transport the art to the display site, and caring for it is largely the responsibility of the borrower.

Assistant Director Dennis Rumsey inquired as to whether a dollar value has been placed on the City's collection. Ms. Lehane responded that no, there has not, but it is no doubt in the millions. Many of the artists who have donated work or had work purchased by the Arts Commission over the years have become prominent and their work has proportionately increased in value.

IV. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report /Collections Management Presentation (Continued)

Debra Lehane summed up the goals and objectives of the Arts Commission, with regard to the collection: Better transporting and handling, computerization, more conservation grant applications, better cataloging, and a collections management policy.

President LaRocca added, in closing, a further note concerning prioritizing art works in the City to be saved. Using retired Commissioner Jo Hanson's peregrinations as an example, he urged the Commissioners to be vigilant in noticing art works deteriorating around the City and to bring them to the Commission's attention.

Art Enrichment Program/Airport Presentation - Regina Almaguer, Art Enrichment Curator

Director Isaacs introduced Regina Almaguer, Art Enrichment Curator, to the Commission, describing her background in Renaissance and Modern Art, and her six years with the Art in Public Places Program at the Arts Commission.

Regina Almaguer described the Art Enrichment Program as mandated by City Ordinance, initiated in 1969, making it one of the oldest in the country. Logistically it is antiquated, the ordinance not having kept up with the times, e.g. as written it called for the "adornment" of public buildings with artwork, meaning the Visual Arts Director would go out and look at paintings and sculpture, purchase them, and install them in buildings. The idea now is to integrate the art work into a building in a more cohesive manner, to make it site specific. Artists are commissioned specifically to work with architects on the projects. Examples of projects in progress currently are Patricia Johanson's environmental project near Candlestick State Park and a major art-in-transit program for Market Street as well. (A further example of the Ordinance being out-of-date is it's stipulation that art acquired is limited to buildings). Another stipulation is that Art Enrichment gets "up to two percent" of the construction budget, meaning that quite often it is negotiated. It does not allow for the pooling of funds, e.g. if there are five small projects at $1-2,000.00, there is an obligation to use that money on each site and not pool it to do a major project that could have more of an impact somewhere else. Commissioner Kriken inquired as to whether this restriction would be worth addressing. Ms. Almaguer responded that she has been researching a possible change in the Ordinance. She cited other cities with percent-for-art programs that have changed their ordinances to allow for pooling of funds in public art projects. She also cited another problem with the funding, as described by the ordinance; out of the two percent, only five percent goes for administration, which is not a lot to work with. The two Art Enrichment Curators are not permanent employees, and there is no line item in the budget for maintenance of the art placed throughout the City. Not having a Public Relations person on staff makes it difficult to document and publicize the collection appropriately.

IV. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report/Art Enrichment Program/Airport Presentation (Continued)

Ms. Almaguer briefly described the process of the Public Art Program: When architects bring their projects to the Civic Design Committee, prior to Phase III approval, it must be determined that they have met with staff to initiate an art program. This is done either by meeting with Regina Almaguer and Jill Manton (currently on maternity leave), the two Curators, to go over the plans and models and determine some sites for art works, the dimensions, etcetera. From there the project goes to the Visual Arts Committee for approval. Then, an artist is selected, either by direct invitation, open competition, or limited competition. An example of the latter is the Charles Ross piece at the airport, a light piece in a skylight. Several artists were invited to make a presentation, because the nature of the site was so specialized.

Ms. Almaguer showed slides of work done in the past four years. The first slide shown was Roger Boyce's painted tin athletic figures on the walls of the Mission Recreation Center. Next she showed Rudy Fernandez's two altars, also at the Mission Recreation Center, which relate to the cultural heritage of the neighborhood.

The Trocadero Field House at Stern Grove, renovated last year, has etched, stained-glass windows designed by Kimiko Kigori. This is an example of an artist being used to do design work integral to the building and not to make an object. Another example of Kimiko Kigori's work is the design for the tile work in the bathroom of the Mira Loma Field House.

Commissioner Rosekrans wanted to know how the renovation of the Trocadero Field House was financed. Ms. Almaguer replied that financing was through the Department of Recreation and Parks.

An example of an inexpensive ($2,100.00) piece is the Peter Almeida ceramic pavement piece at Coleridge Mini Park. While the portion for administration is $100.00, there is just as much work involved here as with a larger, more complex art work, and such small projects are not cost-efficient. Although the art is beautiful, the project represents an amount of money that could have been pooled with other funds far more effectively.

Two more examples of art works that reflect the culture of the surrounding community are Anthony Smith's piece at Father Boeddeker Park in the Tenderloin Area. Mr. Smith was a resident of the neighborhood, living at the Cadillac Hotel, and this was his first major commission. Mary Fuller was commissioned to do clay structures for the Tot Lot at Chinatown.

Ms. Almaguer went on to show more slides of art works by established artists in various public locations, e.g. Joan Brown's bronze figures on the side of the Symphony Parking Garage, Robert Irwin's sculpture at the San Francisco International Airport, the Stephen deStaebler and Jim Dine sculptures in a walkway near Moscone Center.

IV. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report/Art Enrichment Program/Airport Presentation (Continued)

Ms. Almaguer described the terms of the typical contract given to an artist in this program, citing them as fairly strenuous.

She then showed slides of the Airport collection, part of a total of 67 works at the Airport at this time. The total allocation at the beginning was about $3,000,000.00. This included framing, pedestals, administrative costs, etcetera. Last year she did an appraisal of the collection sn it had increased by $1,500,000.00 in value. Among the artists represented in the Airport collection are Robert Bechtle, Isamu Noguchi, Nance O'Banion, Sam Francis, Joyce Kozloff, Frieda Koblick.

The Robert Irwin and Frieda Koblick sculptures were cited as problematic in terms of inappropriate placement in the case of the former, and maintenance problems with the latter. The Irwin sculpture is located in a small area for which it is too large and cannot be easily seen in its entirety from any location. In addition, the base is easy to trip over, being situated in a heavily trafficked area where people are exiting Customs. The Koblick piece, cast acrylic, has yellowed and cracked with age, probably because the material is too sensitive for an airport environment filled with cigarette smoke, miscellaneous pollutants, an absence of fresh air, and excessive dryness.

Ms. Almaguer described the maintenance program, funded by the Airports Commission, to care for the collection, about a year and a half ago, with a $10,000.00 allocation, out of their own funds -- not art funds. A conservator was hired, the works were viewed, assessed, and a condition report on all of the pieces was prepared. Now, a projection is being written up for each piece -- how often it needs to be inspected, cleaned, etcetera, e.g. the Pomodoro bronze piece needs to be polished every six months.

Commissioner Kriken inquired as to whether art works in the Airport collection ever travel to other locations. Ms. Almaguer responded that the Joint Committee -- composed of three representatives from the Airport and three from the Arts Commission -- which administers the Program has ruled against lending in the past, deciding that as the works were bought by City monies, they should stay in the site for which they were purchased. Moving the works, logistically, is an enormous burden cost-wise, there can be damage to the art work, and many of the pieces are large and heavy.

Slides of the Moscone Center were shown, and its plans for expansion described. Art works by Sam Gilliam, Tom Holland, Paul Wonner, and Viola Frey were shown. Part of the Art Enrichment Program's responsibility will be finding new locations for these pieces, once the expansion of the Center has been completed. This will involve the Moscone Joint Committee.

IV. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report/Art Enrichment Program/Airport Presentation (Continued)

The Chief Administrator's Office has provided a budget for maintenance of the art work placed there, and the staff has proved educable regarding care and maintenance of the art.

Having concluded her presentation, Regina Almaguer invited questions and distributed a budget list for Projects in Progress in the Art in Public Places Program (see attached).

Director Isaacs mentioned the possibility of a tour of the Airport to see the collection.

Ms. Almaguer reported that in the near future the Moscone Joint Committee will be meeting with the architects to go over the models and plans. Any Commissioners who are interested may come to this meeting. President LaRocca inquired as to the budget for art work in the expansion. She responded it is $750,000.00.

President LaRocca decided to defer the Civic Design presentation, due to shortage of time. Director Isaacs noted there are still seven programs to brief the Commissioners on and some discussion took place as to how best to do this, possibly lengthening the monthly meetings, rather than having supplementary meetings. It was decided to begin the March 6 Regular Monthly Meeting an hour early, at 2:00 p.m., to help accomplish this.

V. UNFINISHED BUSINESS

Commissioner Sklar MOVED the following Resolutions. They were SECONDED, and unanimously ADOPTED as follows:

RESOLUTION NO. 221-89-146: Motion to authorize the Director of Cultural Affairs to apply for, accept, and expend a grant of $134,000.00 from the Grants For The Arts for the operation of Neighborhood Arts Program's projects, including maintenance of the Cultural Centers, and various city-wide programs. ADOPTED

Discussion: Commissioner Mesa-Bains wished to know if the Commissioners may know, more specifically, the components of the programs mentioned in the Resolution. Director Isaacs responded that this had been discussed in detail at the last Finance Committee and Neighborhood Arts Program Committee Meetings (neither of which Commissioner Mesa-Bains had been able to attend) and she would provide details. Commissioner Eichelbaum stressed the importance of attending the Committee meetings and expressed concern that only he had been present at the recent NAP Committee meeting. Other Commissioners cited previously scheduled commitments on their calendars. Director Isaacs explained that this same application has been made several years previously, and it is basically pro forma. Commissioner Kriken wished to know if Grants For The Arts was through the City. Director Isaacs

V. UNFINISHED BUSINESS (Continued)

Discussion (Continued): responded that this was the Hotel Tax Fund, administered by the Chief Administrative Officer. The Arts Commission, like any other City agency, must apply for and compete for the funds. The Commission does not have automatic access to the money.

RESOLUTION NO. 221-89-147: Motion to authorize the Director of Cultural Affairs to apply for, accept, and expend a grant of $15,000.00 from the Grants For The Arts for the 1989 San Francisco Arts Festival at the County Fair Building in cooperation with the Annual Flower Show. ADOPTED

Discussion: Commissioner Kriken asked for a more precise description of this annual Festival. Director Isaacs responded that the Arts Commission has an annual Arts Festival. In 1988, due to shrinking funding, the Commission held its Festival in partnership with the Flower Show, rather than having its own Festival at the Civic Center, as in the past. This partnership has been mutually beneficial, both aesthetically and financially. The addition of art to the Flower Show significantly revived this event and boosted public attendance considerably, and the Arts Festival was able to tap into the state monies provided for the Flower Show through the Department of Recreation and Parks. This application to Grants For The Arts, for an additional $15,000.00, is to expand the performing arts portion of the Arts Festival. Director Isaacs further explained that there are two kinds of agricultural fairs in San Francisco; County Fairs and Urban Fairs. The San Francisco Flower Show is the designated County Fair for San Francisco County. County Fairs receive money through the Department of Food and Agriculture, Division of Fairs and Expositions, financed by Paramutual Offtrack Betting. In addition, there are 16 agricultural districts, of which San Francisco is one; this is the basis of funding for the Urban Fair. (Former President of the Arts Commission, Ray Taliaferro, worked diligently to get the Annual Arts Festival recognized as a bona fide Urban Fair, so its share of this funding would be allocated accordingly, but this never happened). In summary, current funding does not enable the Arts Commission to put on its own exclusive Festival, it has never been able to successfully obtain Urban Fair status, and collaboration has been the most successful solution to the problem.

VI. NEW BUSINESS

None.

VII. ADJOURNMENT

There being no further business, President LaRocca adjourned this meeting at 5:00 p.m.

Submitted By:
Lemora Martin
Acting Commission Secretary

Approved By:
3/3/89 [Initials]
Date / Initials

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ART IN PUBLIC PLACES: PROJECTS IN PROGRESS

LOCATION:	ART BUDGET:
San Bruno County Jail	$ 122,000
Animal Shelter	48,600
Griffith Pump Station	38,500
Market Street Art in Transit	350,000
SFGH/MRI Facility	4,000
Moscone Center (5-6 sites)	750,000
Pier 7	52,000
San Andreas Water Facility/Water Dept.	18,000
Great Highway Seawall	18,000
Sixth and Folsom Street Playground	54,000
Sunnydale Pump Station	50,000 (design only)
Louis Sutter Fieldhouse	3,400
S.F. Police Stations (5)	unknown
Aids Research Center	102,000
San Francisco International	$3 million total allocati
	(approx. $250,000 remaini

UPCOMING PROJECTS:

S.F. Library

Kezar Stadium

S.F. Mental Health Facility

MISCELLANEOUS PROJECTS:

Administration of Conservation Program: S.F. International Airport
Administration of Conservation Program: Moscone Convention Center
Public Information: Responding to phone and written inquiries re: APP
Slide Registry: APP slide collection/unsolicited slides submitted by artists.

Paul Wonner, *San Francisco Souvenir*, 1981, triptych

A City Collects

FEB. 25-MAR 29, 1985

A CITY COLLECTS represents a remarkable body of art, cultivated not by a museum nor an individual, but by an unusual collector—a city, our City, San Francisco. The City and County of San Francisco acquired its first work of art in 1879. Since that time, 3,000 pieces have been added, representing approximately 1,200 artists.

San Francisco's civic dedication to the visual arts is widely recognized as a pioneering effort. Its acquisitions are carefully selected and then placed in public spaces, with the intent of enhancing our quality of life. For instance, our San Francisco International Airport and the Moscone Convention Center permanently exhibit such well-known Bay Area artists as Robert Bechtle, Joan Brown, Wayne Thiebaud and William Wiley. Artists of national and international fame include Richard Diebenkorn, Robert Irwin, Isamu Noguchi and Rufino Tamayo.

The City's collection spans the full range of media: paintings, murals, public monuments, ceramics, jewelry, photography and textiles. The municipal agency responsible, since its founding in 1932, for selecting, acquiring, displaying and preserving this collection is the San Francisco Arts Commission. Prior to this, art was donated to the City by important patrons such as James D. Phelan, M.H. de Young, A.B. Spreckels and Mrs. James R. Flood.

Another active contributor to the arts in San Francisco was the government in the 1930's, through its Works Progress Administration (W.P.A.) and the Public Works Administration (P.W.A.). One landmark P.W.A. project was the murals inside Coit Tower, carried out in 1934 by young San Francisco artists Lucien Labaudt, Ralph Stackpole, Roy Boynton, John Langley Howard and Ralph Chesse among others. Beniamino Bufano, David Park and Edith Hamlin, also, made important artistic contributions to San Francisco through the W.P.A. All of these artists continued to subsequently gain fame.

In 1946, the Arts Commission, using budgeted monies from the City's General Fund, began actively purchasing works by local artists at San Francisco's annual Arts Festival. In 1967, the City initiated a "Percent-for-Art Ordinance," which states that up to 2% of the total construction budget for new city buildings and parks must be allocated for public art works. The visual result of both these programs has been rewarding to untold numbers of visitors and city workers alike.

With the 1978 "Yes" vote on Proposition 13 and the cutbacks in local government that followed, the Arts Commission lost City funds for art acquisition through the Arts Festivals, leaving only the Percent-for-Art Ordinance Program. Some of the recent construction projects enhanced by the Ordinance Program are: Moscone Convention Center, San Francisco International Airport, Hall of Justice, San Francisco General Hospital and Portsmouth Square Totlot.

Although it was not possible to bring any of the Ordinance Program's monumental acquisitions into this exhibition at Transamerica, there are on display over 40

TRANSAMERICA PYRAMID LOBBY
600 MONTGOMERY STREET, SAN FRANCISCO
MONDAY-FRIDAY 9 AM-5 PM

pieces that were acquired by the City at the Arts Festivals. The vastness of this part of the Arts Commission's collection requires its dispersion among many municipal buildings. Works spanning the years 1935 through 1981 have been borrowed from numerous City offices for this exhibition. "A City Collects" gives the public its first opportunity since 1976 to see at one location a selection of both modern and contemporary fine art in the collection.

This exhibition serves to emphasize a long standing policy of the Arts Commisson–to encourage the recognition of a regional identity by supporting local artists. As such, the City's collection is significant in its representation of the artistic and cultural history of the Bay Area. Unequivocally, the artists in "A City Collects" have gained recognition in regional and national art communities. A few of the established names among the 37 artists represented are: Robert Arneson, Ruth Asawa, Gordon Cook, Roy DeForest, Richard Diebenkorn, Willard Dixon, Charles Griffin Farr, Lucien Labaudt, Gustavo Rivera, Louis Siegriest and Wayne Thiebaud.

In the 53 years since the Arts Commission took over the management of the City's collection, its place in the community has grown and expanded into an important role. "A City Collects" highlights the artistic merit of San Francisco's art collection–its far-reaching gift to all who experience this special City.

Michele Ellis Bell
Art Programs, Inc.

ACKNOWLEDGMENTS

A CITY COLLECTS is sponsored by Transamerica Corporation for the enjoyment of our friends, tenants and neighbors. We thank Mayor Dianne Feinstein; Roselyne C. Swig, President–San Francisco Arts Commission; Claire N. Isaacs, Director–San Francisco Arts Commission; Jill Manton, Curator–Art in Public Places Program, and Marie Kazalia, Registrar for the San Francisco Arts Commission. Each has been instrumental in making this exhibition possible.

A CITY COLLECTS is organized by Art Programs, Inc., of San Francisco and Los Angeles. For further information, please call (415) 552-1734.

INVENTORY: Collection of City of San Francisco Arts Commission

VERA ALLISON
Untitled Hoir Comb, c. 1957
silver, 5 x 2"

CARLOS ALMARAZ
Golden Dreams of the West/Suenos D'Oro del Oeste, 1981, acrylic on board, 30¼ x 50¼"

ROBERT ARNESON
Jugs on Jugs, 1960
ceramic, 27½ x 16½ x 8½"

RUTH ASAWA
Untitled, 1966
bronze, resin and wire, 94½ x 44 x 44"

ROBERT BECHTLE
Sunset Intersection, 1981
acrylic on board, 20¼ x 30¼"

CHERYL BOWERS
Gote, 1981
gouache, casein, 22⅜ x 30"

KATHAN BROWN
Dog Running, 1972
color etching, 20¾ x 34"

GORDON COOK
Jor of Flowers, 1973
etching, 25½ x 18½"

ROY DE FOREST
Hunter's Secret, 1965
latex on canvas, 60 x 72"

MARGARET DE PATTA
Untitled Brooch, c. 1960
white gold, 3⅞ x 2"

ELEANOR DICKINSON
Nehemioh, 1975
pen and ink on paper, 20 x 30"

RICHARD DIEBENKORN
Still Life with Letter, 1961
oil on canvas, 20⅝ x 25⅝"

WILLARD DIXON
The Brick Factory, 1976
oil on canvas, 48 x 72"

CHARLES GRIFFIN FARR
Cola, 1967
oil on masonite, 19¼ x 25¼"

GARY HOLT
Untitled Plate, 1978
ceramic, 18½" diameter

LUCIEN LABAUDT
Marcelle on Couch, c. 1940
oil on canvas, 40½ x 34¾"

LUCIEN LABAUDT
Pier 20, 1935
oil on board, 36 x 48"

PETER MACCHIARINI
Untitled Neckloce, 1957
silver, jet and ivory, 11"

PETER MACCHIARINI
Untitled Brooch, 1976
brass, copper and coral, 2¼ x 3"

PETER MACCHIARINI
Untitled Brooch, c. 1953
silver, nickel, synthetic spinel, 2⅜ x 3¾"

FRED MARTIN
For Nosegoys olo Lovers, 1969
lithograph, 26¼ x 34¼"

CECILE McCANN
Untitled Teocup, 1968
ceramic, 5" tall

HELEN MITCHELL
Untitled Plate, 1952
ceramic, 13½" diameter

GEORGE MIYASAKI
Untitled, 1981
oil on canvas, 28 x 60"

ARTHUR NELSON
Untitled, 1975
ceramic, 19 x 13"

WIN NG
Arrow and Torget, 1966
ceramic, 16¾ x 32 x 6¼"/6 x 21⅛"

EMMY LOU PACKARD
Net Menders, 1953
print, 18 x 13¾"

MOLLIE POUPENEY
Untitled (pot), 1978
coil built ceramic, 14" h x 12" diameter

ANTONIO PRIETO
Untitled Plate, 1958
ceramic, 20" diameter

MERRY RENK
Untitled Brooch, 1970
mixed media, 2⅞ x 4⅞"

MERRY RENK
Untitled Pendant, c. 1960
mixed media, 2½" diameter

MERRY RENK
Untitled Gold Eorrings, c. 1957
mixed media construction, ⅝ x 1⅝"

MERRY RENK
Untitled Gold Eorrings, c. 1958
mixed media, 1⅜ x ½ x 2⅛"

MERRY RENK
Untitled Necklace, c. 1954
silver, 13¾" long

FLORENCE RESNIKOFF
Untitled Neckloce, c. 1974
mixed media, 5⅜ x 11"

FLORENCE RESNIKOFF
Untitled Pin, 1965
mixed media, 1⅞ x 2¾"

GUSTAVO RIVERA
Azul, Azul, Hocer, 1981
mixed media on linen, 66 x 75"

LOUIS SIEGRIEST
Ship's Graveyard, 1946
oil on canvas, 26⅞ x 30½"

SPAULDING TAYLOR
Minaret, 1963
ceramic, 25⅜ x 5⅜ x 5⅜"

SAM TCHAKALIAN
Untitled, 1958
oil and paper on canvas, 69½ x 55"

WAYNE THIEBAUD
Downhill Streets, 1981
graphite on paper, 28¼ x 22¼"

BETH VAN HOESEN
Eriko, 1968
etching, 27⅛ x 22⅝"

WILLIAM WILEY
Peaceoble Kingdom, 1960
oil on canvas, 66½ x 73¼"

BYRON WILSON
Untitled Pendont, 1955
silver, ebony and ivory, 2¼ x 3⅜"

PAUL WONNER
San Froncisco Souvenir, 1981
acrylic on board, 33¾ x 35¾"

A G E N D A

6 March 1989

ARTS COMMISSION REGULAR MONTHLY MEETING

Monday, 6 March 1989 at 2:00 p.m.
Civic Auditorium - 99 Grove Street
Room 317 - Third Floor

NOTICE: Requests to testify are accepted by completing an information card and giving it to the Secretary of the Arts Commission who will schedule testimony during the appropriate calendar item.

I. ROLL CALL

II. PRESIDENT'S REPORT

III. DIRECTOR'S REPORT

IV. APPROVAL OF MINUTES

6 February 1989, Regular Monthly Meeting

21 February 1989, Supplementary Orientation Meeting

V. CONSENT CALENDAR

The following items are included in the Consent Calendar, subject to withdrawal at the request of a Commissioner:

("A" = Adopted; "D" = Disapproval) DISPOSITION

Civic Design Committee Recommendations (02/22/89)

1) Motion to approve Lighting Design/Palace of Fine Arts Phases I, II, III. A

2) Motion to approve Open Space Improvements/720 Market Street/planter design/City Planning. Approved with condition special attention is given to materials used re graffito, Phase III. A

3) Motion to approve Washington-Hyde Mini Park/DPW, Phase I. A

4) Motion to approve AIDS Research Center/San Francisco General Hospital/DPW, Phase III. A

5) Motion to approve disabled access/100 Larkin Street, Phases I, II, III. A

6) Motion to approve San Francisco Police Department Pistol Range/DPW/Phase I. A

V. CONSENT CALENDAR (Continued)

Civic Design Committee Recommendations (Continued) DISPOSITION

7) Motion to approve encroachment/Flower Market at California and Drum Streets/Mehrad Hakiminian. D

Visual Arts Committee Recommendations (02/15/89

8) Motion to approve mural design by Betsie Miller-Kusz for the Mission Recreation Center. A

9) Motion to approve second interim payment to Richard Deutsch in the amount of $2,250.00 for fabrication of paving piece/Seawall Project. A

10) Motion to approve second interim payment to Fran Martin in the amount of $13,000.00 for fabrication of sculpture/ Griffith Pump Station. A

11) Motion to approve base of Gwynn Murrill sculpture as modified by architects for Home Savings of America public installation. A

12) Motion to approve selected artists for "The Funny Show" at Arts Commission Gallery. A

13) Motion to approve "Torch and Anvil" concept for exhibition at Arts Commission Gallery, May 12 - July 8, 1989. A

14) Motion to approve increase in Martha Heavenston contract by $17,700.00 for added costs of storage and insurance for present project, and expansion of project to include entry way panel for 6th and Folsom Street Playground. This includes contract extension to December 31, 1989. A

15) Motion to approve second interim payment to Martha Heavenston in the amount of $10,000.00 for 6th and Folsom Street Playground project. A

END OF CONSENT CALENDAR

VI. DISCUSSION

Nomination of Vice President.

VII. ORIENTATION PRESENTATIONS

1) Civic Design Review - Dennis Rumsey, Assistant Director, Arts Commission and Staff Liaison to the Civic Design Committee

2) Arts Commission Gallery - Anne Meissner, Gallery Director

VIII. COMMITTEE REPORTS

Airport Joint Committee Report - Dodie Rosekrans, Chair

Civic Design Committee Report - John Kriken, Chair

Prefabricated buildings/Candlestick Park/San Francisco Giants

Finance Committee Report - Barbara Sklar, Chair

Literature Committee Report - Stanley Eichelbaum, Chair

Moscone Joint Committee Report - Nancy Boas, Chair

Music Committee Report - Vernon Alley, Chair

Neighborhood Arts Program Committee Report - Stanley Eichelbaum, Chair

State/Local Partnership Program Committee Report - Rai Okamoto, Chair

Street Artists Program Committee Report - Daniel Genera, Chair

1. Requests by former certificate-holders for priority in issuance of certificate - Helen Chien, Geoffrey Kington, Douglas Merritt, and Eric Heim.

2. Requests by applicants for priority screening - Anthony Veina, Mario Chavez.

Theatre Committee Report - Kim Fowler, Chair

Visual Arts Program Committee Report - Anne Healy, Chair

IX. UNFINISHED BUSINESS

X. NEW BUSINESS

XI. ADJOURNMENT

M I N U T E S

6 March 1989

The Regular Monthly Meeting of the San Francisco Arts Commission was held on 6 March, 1989, at the Civic Auditorium, Room 317, 99 Grove Street. President LaRocca called the meeting to order at 2:17 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Robert LaRocca, President	None
Vernon Alley	
Nancy Boas (arr. 2:20 p.m.)	
Stanley Eichelbaum	
Kim Fowler	
Daniel Genera	
Anne Healy	
John Kriken (arr. 3:15 p.m.)	
Amalia Mesa-Bains (arr. 3:15 p.m.)	
Rai Okamoto	
Dodie Rosekrans (arr. 2:35 p.m.)	
Barbara Sklar	

Ex-Officio Present	Ex-Officio Excused
Keith Eickman (arr. 2:29 p.m. dep. 3:45 p.m.)	Steven Coulter
	Douglas Engmann
	Alexandra Phillips

II. PRESIDENT'S REPORT

President LaRocca announced the upcoming Art Academy Library Fundraiser honoring Louise Davies, Wednesday, March 15, in which the Friends of the San Francisco Arts Commission is involved. Joanne Bogardus, Director of the Friends of the San Francisco Arts Commission, reported that the Friends has been invited to share in the proceeds from the event.

III. DIRECTOR'S REPORT

Director Isaacs distributed photographs of the swearing-in ceremony in the Mayor's Office to the Commissioners. The remainder of her report consisted of giving an accounting of her attendance at two recent conferences, Arts and the Cities in Edmonton, Alberta, Canada, and The United States Urban Arts Federation in New Orleans.

Commissioners Boas, Rosekrans, and Eickman arrived at 2:20 p.m., 2:35 p.m., and 2:29 p.m., respectively.

IV. APPROVAL OF MINUTES

RESOLUTION NO. 36-89-148: Approval of Minutes — ADOPTED

RESOLVED, That this Commission does hereby approve the minutes of the regular monthly meeting of the Arts Commission of February 6, 1989, and the supplementary briefing meeting of February 21, 1989.

IV. APPROVAL OF MINUTES (Continued)

MOTION SUBMITTED By Commissioner Alley, SECONDED, and unanimously ADOPTED. ADOPTED

V. CONSENT CALENDAR

RESOLUTION NO. 36-89-149: Consent Calendar Approval ADOPTED

RESOLVED, That this Commission does hereby approve the following items on the Consent Calendar and their related Resolutions.

MOTION SUBMITTED by Commissioner Alley; SECONDED and unanimously ADOPTED.

("A" = Adopted; "D" = Disapproval) DISPOSITION

Civic Design Committee Recommendations (01/23/89)

1) RESOLUTION NO. 36-89-150: Motion to approve Lighting Design/Palace of Fine Arts, Phases I, II, III. A

2) RESOLUTION NO. 36-89-151: Motion to approve Open Space Improvements/720 Market Street/planter design/ City Planning. Approved with condition special attention is given to materials used re graffito, Phase III. A

3) RESOLUTION NO. 36-89-152: Motion to approve Washington-Hyde Mini Park/DPW, Phase I. A

4) RESOLUTION NO. 36-89-153: Motion to approve AIDS Research Center/San Francisco General Hospital/DPW, Phase III. A

5) RESOLUTION NO. 36-89-154: Motion to approve disabled access/100 Larkin Street, Phases I, II, III. A

6) RESOLUTION NO. 36-89-155: Motion to approve San Francisco Police Department Pistol Range/DPW/Phase I. A

7) RESOLUTION NO. 36-89-156: Motion to approve encroachment/ Flower Market at California and Drum Streets/Mehrad Hakiminian. D

Visual Arts Committeee Recommendations (02/15/89)

8) RESOLUTION NO. 36-89-157: Motion to approve mural design by Betsie Miller-Kusz for the Mission Recreation Center. A

V. CONSENT CALENDAR (Continued)

Visual Arts Committee Recommendations (02/15/89) (Continued)

		DISPOSITION
9)	RESOLUTION NO. 36-89-158: Motion to approve second interim payment to Richard Deutsch in the amount of $2,250.00 for fabrication of paving piece/Seawall Project.	A
10)	RESOLUTION NO. 36-89-159: Motion to approve second interim payment to Fran Martin in the amount of $13,000.00 for fabrication of sculpture/Griffith Pump Station.	A
11)	RESOLUTION NO. 36-89-160: Motion to approve base of Gwynn Murrill sculpture as modified by architects for Home Savings of America public installation.	A
12)	RESOLUTION NO. 36-89-161: Motion to approve selected artists for "The Funny Show" at Arts Commission Gallery.	A
13)	RESOLUTION NO. 36-89-162: Motion to approve "Torch and Anvil" concept for exhibition at Arts Commission Gallery, May 12 - July 8, 1989.	A
14)	RESOLUTION NO. 36-89-163: Motion to approve increase in Martha Heavenston contract by $17,700.00 for added costs of storage and insurance for present project, and expansion of project to include entry way panel for 6th and Folsom Street Playground. This includes contract extension to December 31, 1989.	A
15)	RESOLUTION NO. 36-89-164: Motion to approve second interim payment to Marcha Heavenston in the amount of $10,000.00 for 6th and Folsom Street Playground project.	A

Discussion:

Commissioner Boas requested clarification of Item 1. Assistant Director Dennis Rumsey reported that the project has been approved in concept by the Recreation and Parks Department and was presented in detail by the Chairperson of the Lighting the Palace Committee, Gina Delacetti. The Committee has budgeted this project at roughly $450,000.00, to be raised independently, plus $50,000.00 for maintenance. Meetings with local residents and with various City agencies have been held and all have supported the project. Mr. Rumsey cited one of the major challenges as lighting a disintegrating building in such a way as to not draw attention to this fact.

End of Discussion.

END OF CONSENT CALENDAR.

VI. DISCUSSION

President LaRocca requested nominations for Arts Commission Vice President for 1989. (The nomination is this month, and the actual election will take place next month, as stated in the By-laws). Commissioner Eichelbaum moved to nominate Vernon Alley. Commissioner Alley declined to accept, citing other commitments. Commissioner Rosekrans moved to nominate Nancy Boas. The motion was seconded and unanimously approved.

END OF DISCUSSION.

VII. ORIENTATION PRESENTATIONS

Civic Design Review - Dennis Rumsey, Assistant Director and Staff Liaison to the Civic Design Review Committee

President LaRocca introduced Dennis Rumsey to the Commission.

Mr. Rumsey described the history and background of the Civic Design Review Committee, from its beginnings in 1932. One of its first projects was Coit Tower, considered controversial at that time. He further described several projects during the years 1932 - 1951: Civic Center Fountains, the Chess and Checkers Shelter at Golden Gate Park, Franklin Street widening and landscaping, and the San Francisco Zoological Gardens Primate Cage.

Assistant Director Rumsey stated that the Civic Design Review Committee has a Charter-decreed Mandate for which it has never had a staff liaison to carry it out. His own background is in performing arts administration, not in architecture. He described the three phases of Civic Design Review: In a simple project with a small budget, phases I, II, and III may all come before the Committee at the same time, e.g. a well-designed flower stand. Normally, this is not the case. An opposite example is the Sunnydale Pump Station which has sub-phases of 1a, 1b, etc. Phase I is conceptual and schematic, involving drawings and concerns of project location, relationship to the community, general form, appearance, character, and art enrichment potential. Phase II includes site development, landscaping, architectural/urban design, specific materials and textures, details such as color; Phase II is often the most time-consuming, often involving repeated presentations before the Committee. Phase III insures the project will conform to the earlier submittals, and the final appearance is acceptable in terms of quality, appropriateness, and aesthetic merit -- this phase is a contract document. On average, there are 100 presentations a year before the Committee, and subsequently, before the full Commission. Staff time spent on liaison, assisting those who will come before the Committee regarding presentation and details, is currently 25% of a 40-plus hour work week.

VII. ORIENTATION PRESENTATIONS

Civic Design Review - Dennis Rumsey (Continued)

Director Isaacs has recommended, and hopes the Commissioners will support, eventual hiring of a full time Architect I to add depth and breadth to the Mandate -- who speaks architectural language and, most crucially, can do follow-up in the field to insure that what the Commission recommends is in deed being done.

Commissioner Healy wished to know the rationale for hiring an architect, as opposed to someone with some architectural training, for the position, and for determination of the salary level.

Discussion followed, with the main reasons stated as follows:

- A full-fledged architect would possess a certain level of necessary professional qualifications, and would thus have more credibility with the architects they will deal with;
- the work-load is sometimes too excessive to have the two architect Committee members take the full burden of responsibility, e.g. an enormous package of Phase III working drawings brought to the last Civic Design Review Committee Meeting;
- the Commission is currently approving projects that are neither being checked in the field nor compared to the initial drawings that the Commissioners have taken responsibility for, with regard to color, texture, finishes, handicapped access, etcetera.

Discussion ensued, comparing responsibilities of Visual Arts Committee members, who also go out and check the progress of works they have approved, with those of Civic Design Review Committee members. Commissioner Okamoto stated that a construction project goes through far more phases than a work of art, and that is is impractical to expect the two architects on the Committee to inspect, to the degree it is necessary, a job under construction. In contrast, only one final site visit at a project's end is necessary for the Visual Arts Commissioners. Director Isaacs responded that four different staff people -- Jill Manton and Regina Almaguer (Curators), Anne Meissner (Gallery Director), and Debra Lehane (Collections Manager) -- assist the Visual Arts Commissioners, as opposed to none for Civic Design.

Commissioner Healy reiterated her wish that information be supplied the Commissioners regarding development of this proposed staff position.

VII. ORIENTATION PRESENTATONS (Continued)

San Francisco Arts Commission Gallery - Anne Meissner, Director

Anne Meissner distributed packets to the Commissioners containing brochures and other information about the Gallery.

She then gave a brief history of the Gallery: From 1970-1980 it was an artist-run cooperative gallery called Capricorn Asunder. In 1980, a fire destroyed the property next door (the headquarters of the San Francisco Arts Commission), and seriously damaged the gallery. In 1985, this vacant lot was given to the Gallery for outdoor site installations. From 1980-1983, the Gallery underwent renovation, reopening in June, 1983, as the San Francisco Arts Commission Gallery.

She showed slides of outdoor and Gallery shows of the past few years. Among artists represented, Heather MaGill has just been awarded an Exploration City Site Commission, to be constructed in the vacant lot in the summer of 1989. In the spring of 1988, "Beyond The Camera Obscura" featured artists working with photographic information in new ways -- stereopticons, installations, creating new camera obscuras.

The purpose of the Gallery, as established in 1983, was to exhibit a broad range of contemporary art. The Gallery has also established itself as a training ground for young arts professionals -- the advisory board, graphic arts, installation design, and curatorial responsibilities. There is 3,000 feet of indoor exhibition space, and 8,000 feet of outdoor space. There are seven indoor exhibitions per year and three outdoors.

The Advisory Board has thirteen members -- one third artists, the rest arts professionals. They meet monthly to advise on Gallery policy. Several members comprise a curatorial committee which decides upon exhibitions. The Arts Commission Visual Arts Committee approves Gallery programs. The gallery provides information and referrals. About 300 artists have slides in the Slide Registry.

The Arts Commission and Gallery have the responsibility of maintaining and improving the facility and program. The current budget covers two salaries and basic operations. The operations portion of the budget is $13,700.00. (When postage runs $400-$500.00 for seven thousand announcements mailed for ten shows, this does not go very far). This money must also cover insurance, utilities, the telephone, and building maintenance. Other money comes from the California Arts Council. Last year the Gallery received $14,300.00 which was matched by $7,500.00 from the Commission Public Arts Fund. There are pending grants, currently: for $5,000.00 (Haas Foundation), $4,000.00 (Jewett Foundation), and funds are also possibly forthcoming from Bank of America. These monies are used to provide honoraria for the artists, installation materials, graphic design, and catalogs and other program expenses.

VII. ORIENTATION PRESENTATIONS (Continued)

Gallery Presentation - Anne Meissner (Continued)

A third staff person is desired for the future -- to help manage the overall supervision of the Gallery and to assist in the responsibility of expanding the audience for the Gallery.

Commissioner Boas wished to know how the show a few years back featuring controversial public sculpture reconciled with the stated Gallery purpose of featuring emerging artists. Anne Meissner stated that from time to time an exception is made in the exhibition program. This exhibition involved art that had been rejected by San Francisco, e.g. the Robert Arneson sculpture of George Moscone.

Commissioner Sklar wished to know if the receptionist is a paid staff member. Ms. Meissner replied that these were volunteers, changing almost by the hour. They are art student interns, serving for terms of several months. Preparatory to a California Arts Council grant application, the in-kind contribution of volunteers and interns was assessed (about 30 volunteers per year) at about $13,000.00 at $4.00 per hour. The value of the building would be $72,000.00 annually, were the Gallery paying rent (monthly rent would be $6,000.00 for a building this size). The amount of in-kind contributions -- supplies donated by various companies -- came to $20,000.00 in 1988.

Director Isaacs gave a funding history of the Gallery. From 1970-1980, the Gallery was staffed by CETA employees and volunteers. After the 1980 fire, Commissioner LaRocca developed plans to renovate the Gallery, obtaining a grant of approximately $120,000.00, saving it as an exhibition space. When the Gallery reopened in June of 1983, scrambling for funding ensued -- the San Francisco Foundation having decided not to renew their funding -- and during the next year two full time positions and an operating budget were obtained from the City.

Gallery Director Meissner reminded everyone of "The Funny Show" opening on March 16, 5:00-7:00 p.m.

Commissioner LaRocca commended Ms. Meissner on her outstanding work as Director of the Gallery, and the excitement she has brought to it.

Amalia Mesa-Bains and John Kriken arrived at 3:15 p.m.

VIII. COMMITTEE REPORTS

Airport Joint Committee Report - Dodie Rosekrans, Chair

No report.

VIII. COMMITTEE REPORTS (Continued)

Civic Design Committee Report - John Kriken, Chair

Cinderblock building/Candlestick Park/San Francisco Giants

Dennis Rumsey reported that the San Francisco Giants requested review of their project, proposed construction of a "Video Fantasy Dugout" at Candlestick Park. This has received Recreation and Parks Department approval, but the Giants' organization has scheduled construction to start immediately, only learning at the last minute that they must also receive design approval from the Arts Commission. Commissioner LaRocca has therefore requested that it be placed on today's agenda, as the Civic Design Review Committee would not meet until late in March.

Mr. Pat Gallegher represented the San Francisco Giants on behalf of George Costa. He distributed copies of the rudimentary drawings to Commissioners Okamoto, Kriken and LaRocca (members of the Civic Design Committee) with apologies for lack of sufficient copies. He described the project as a small cinderblock building, 14' x 14' x 12' adjacent to Gate A. It is essentially a television studio in which a fan may be involved in one of four different baseball experiences, e.g. singing the National Anthem, battling against a renowned pitcher, etc. The location is away from the major foot traffic pattern, adjacent to the concession stands, on the main concourse.

In response to a series of questions from many Commissioners, Mr. Gallegher explained that the Dugout would be monitored by virtue of constant presence of people throughout the game, on a first-come, first-served basis, each experience being about three to four minutes. Individuals would receive a casette upon leaving, as a souvenir. Proceeds would go to charity, with a different charitable recipient selected each year. A corporate sponsor will be found to defray some of the construction costs, so that the net proceeds from the operation will go to the charity. Cost is estimated at about $30,000.00. It will be painted white on front, like the concession stand, with TV monitors on top of the building, and a window enabling those outside to see the people inside.

Commissioner Kriken directed the other Commissioners to consider how the building will sit in the overall context of the ballpark, information which had been requested by Mr. Rumsey in his letter to Mr. Costa but not received. Commissioner Rosekrans was concerned about being asked to approve a project of which she had little knowledge, and without fully detailed drawings, photos or a site visit. Mr. Gallegher deferred that he thought the prior approval for construction by the Recreation and Parks Department made such a detailed presentation unnecessary. In answer to further questions, Mr. Gallegher explained that the advertising of the project would not be on the exterior of the building, but inside.

VIII. COMMITTEE REPORTS

Civic Design Committee Report/San Francisco Giants Presentation (Continued)

Director Isaacs clarified the authority of the Arts Commission: although Recreation and Parks has approved the request to build, the Arts Commission must, by Charter decree, approve the design itself, but not the concept, use, or the fact of it being constructed, as this was under the jurisdiction of Recreation and Parks Department. Because of the time factor and the prior approval by Recreation and Parks, the Arts Commission was extending a courtesy to the Giants to vote today rather than to defer to the next meeting of Civic Design Review, but they need not vote on it. This was a procedure sometimes used in situations of this type in the past.

Commissioner Boas inquired as to whether the Civic Design Committee could tell the other Commissioners their opinion of the project before asking the rest of the Commission to vote on approval. President LaRocca requested Commissioner Kriken to please do so. Further discussion ensued as to the lack of information presented. President LaRocca reiterated that there is no time for site visits, etcetera, and Commissioner Eickman responded that the Recreation and Park Department approval should constitute some validation in the eyes of the Arts Commissioners.

He stressed that his Department's approval was granted due to the simplicity of the structure and its unobtrusiveness and out-of-the-way location, and because there seemed to be no compelling reason to withhold approval. Commissioner Rosekrans noted her prior involvement with the Recreation and Parks Department, stressed their credibility, and recommended supporting their position.

End of Discussion.

Commissioner Okamoto MOVED the following Resolution; it was SECONDED and ADOPTED as follows:

RESOLUTION NO. 36-89-165: RESOLVED, that conditional approval be given to the cinderblock building to be built at Candlestick Park by the San Francisco Giants, and ADOPTED

FURTHER RESOLVED, that such approval be contingent upon the Giants providing for the Commission photographs of the area and a detailed sketch of the area into which the proposed building will be placed, by the date of the next Regular Monthly Meeting of the Commission, April 3, 1989.

THE VOTE: Yeas: LaRocca, Alley, Boas, Eichelbaum, Eickman, Genera, Healy, Kriken, Mesa-Bains, Okamoto, Rosekrans, Sklar. Nay: Fowler

Commissioner Eickman departed at 3:45 p.m.

VIII. COMMITTEE REPORTS (Continued)

Finance Committee Report - Barbara Sklar, Chair

No report.

Literature Committee Report - Stanley Eichelbaum

No report.

Moscone Joint Committee Report - Nancy Boas, Chair

While this Committe has not yet met, Chairperson Boas felt it would be helpful to give background on this project to the Commissioners by the architect, Regina Almaguer, the Art Enrichment Curator and staff liaison, and others involved in the Committee. She requested that Regina Almaguer schedule a meeting at the Gensler Office during the next several weeks. Commissioner LaRocca stressed the necessity of going to the Gensler office to see the site models of the proposed Moscone Center Expansion, to get a feel for the proposed locations of artworks.

Music Committee Report - Vernon Alley, Chair

Chairperson Alley reported that the Committee is still working on the program. Commissioner Fowler wished to know how this Committee works with the Symphony. Dennis Rumsey, staff liaison for the Committee, explained that he, Director Isaacs, and the Committee work closely with John Keiser, Director of Operations at the San Francisco Symphony. He is the liaison between the Symphony and the POPS. The Committee meets with Mr. Keiser on matters of budgeting and selection of artists.

Neighborhood Arts Program - Stanley Eichelbaum, Chair

No report.

State/Local Partnership Program Committee Report - Rai Okamoto, Chair

Commissioner Okamoto distributed drafts of the San Francisco Arts Policy Plan. He reported on the meeting to discuss this Plan, held in Theatre Artaud, February 7. He encouraged the Commissioners to read this Plan and make their views known to Leah Forbes, Program Coordinator, within two weeks. Dennis Rumsey announced two upcoming focus group meetings, one this evening at the Academy of Art College, on Arts Education, and another in the evening of March 7, at the City Planning Department, on funding. Mr. Rumsey spoke on behalf of the financial segment of the

VIII. COMMITTEE REPORTS (Continued)

State/Local Partnership Program Committee Report (Continued)

Plan draft. He stated that while the Plan goes into detail about what the City has provided over the years, e.g. the Hotel Tax Fund Grants For The Arts, it does not touch upon in any way the contributions of the corporate community, annually amounting in the millions. This gives a very skewed picture, and at least a page detailing partnership funding (with the corporate community), corporate, and individual contributions must be included. Commissioner Mesa-Bains reiterated that an accurate financial picture is an absolute must in terms of knowing what resources exist and in planning for the future. She also noted that the draft gives considerable detail on the role of the Arts Commission. Commissioners need to review this carefully in order to plan possible Charter changes, and to assess the Commission's role as advocates and leaders. She noted it makes no sense to alter the Charter to increase the Commission's responsibility and scope of activities if its financial base is not proportionately increased. Director Isaacs noted that the comments of the Commissioners concerning this draft are crucial, and that there will likely be two more drafts before the Plan is finalized. This entire project must be voted upon by the Arts Commission prior to its acceptance, and before it goes before the Planning Commission. Commissioner Mesa-Bains suggested inserting a section in the draft to contain the comments of the Commissioners, to avoid extensive revisions of each section.

Margie O'Driscoll, Arthouse Program Coordinator, announced upcoming meetings concerning the Mission Bay redevelopment project and her concerns that live/work units for artists and a cultural center be encompassed in the plan. She urged Commissioners to attend these meetings.

Street Artists Program Committee Report - Daniel Genera, Chair

The following Resolutions were MOVED by Commissioner Genera, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 36-89-166: Approval for priority in issuance of certificate to former certificate-holders Helen Chien, Geoffrey Kington, Douglas Merritt, Eric Heim, Marian Wallace, and Trinidad Macotela. ADOPTED

RESOLUTION NO. 36-89-167: Approval of requests by applicants for priority screening for certification: Anthony Veina, Mario Chavez. ADOPTED

VIII. COMMITTEE REPORTS (Continued)

Theatre Committee Report - Kim Fowler, Chair

While there has as yet been no formal meeting of the Theatre Committee, Commissioner Fowler has had meetings with people in the service organizations of the performing arts and theatre community to define the issues for the Arts Commission. The major issue was space. There was discussion of ways to find public space controlled by the City to be used possibly for storage and rehearsal. The other major issue was partnerships and the need for some coordination among various theatrical agencies in the City. There is some distrust in the performing arts community with regard to what role the Arts Commission is going to take with regard to it, and all this needs to be taken into consideration in formulating the Arts Policy Plan.

Visual Arts Program Committee Report - Anne Healy, Chair

Commissioner Healy requested job descriptions and salary histories of the Arts Commission staff, as well as information on the proposed Architect I position by the next Regular Monthly Meeting date of April 3.

The site visit to Fran Martin's sculpture was reported on, and everything seems to be in order. She expressed surprise, however, that the renderings given the Visual Arts Committee did not show a large corrugated tin building on one side of the landscaped area. The owner has painted it a very obtrusive white which makes it visually and aesthetically a problem in relationship to the sculpture. Debra Lehane responded that the building has been painted, rather than left in a less obvious natural state, to obscure graffiti.

IX. UNFINISHED BUSINESS

Commissioner Mesa-Bains wished to know why the Arts Festival Committee Report did not appear on the Agenda for today's meeting, as there has been a meeting. Director Isaacs clarified that the Committee which met was actually the Management Committee* for the Festival. The Arts Commission has its own Committee (similar to other Commission Committees) for oversight of the Annual Arts Festival, which has not yet met. The Festival Committee will be on the Agenda for the April Commission meeting. Some discussion ensued as to Commissioner Mesa-Bains' ambivalence regarding the Management Committee's ability to effectively plan a multi-cultural festival, given the backgrounds of those who serve on it. She expressed some confusion as to how the Management Committee and the Arts Festival

*This consists of representatives of the Arts Commission, Grants For The Arts, the Multi-Cultural Arts Consortium, and Friends of the Arts, who are all contributing to the funding and financial and artistic management to whom the staff of the Festival is reporting.

VIII. COMMITTEE REPORTS (Continued)

Committee differ.

Jeanne Bogardus, Director of Friends of the San Francisco Arts Commission, stated the importance of putting the 1990 Multi-Cultural Arts Festival on the Agenda. She felt that since Director Isaacs and Commissioner Mesa-Bains had sat on this Management Committee and attended the meeting, it should have been on the Agenda for today, and there should have been a report.

Director Isaacs explained that the Management Committee is not an official Committee of the Commission, and that the Festival Committee was set up to offer oversight of this and any other festivals because it had been under the Visual Arts Committee. However, that agenda was so long that the Festival received little attention. Furthermore, the Festival includes performing arts.

Ms. Bogardus reported that the Business Volunteers For The Arts is having their annual luncheon and awards in March. She asked Commissioners wishing to attend to contact her.

X. NEW BUSINESS

Commissioners Fowler and Genera introduced Lauren Elder of Contraband Dance Company to the Commissioners. She appeared before the Arts Commission requesting an endorsement of a proposed performance to take place in the Western Addition in a delapidated building. Contraband, a six-member company using dance, visual arts, and music, has been based in the Mission District for the past three years. They usually work with members of a community in creating their performances. The site they wish to use is Plaza West, bounded by Eddy, Turk, Divisadero, and Scott Streets.

Discussion ensued regarding permit application procedures (they have been instructed to submit a formal proposal to the Acting Director of the Housing Authority) and how the Arts Commission might best assist Ms. Elder in bringing this event about.

Commissioner Mesa-Bains added a note of clarification, describing this event as empowering a community to deal with very distressing, surrounding elements of everyday life: public defacement, rubble, chaos, and other unavoidable aspects of the urban environment.

Commissioner LaRocca MOVED the following Resolution; it was SECONDED and unanimously ADOPTED by the Commission:

RESOLUTION NO. 36-89-168: RESOLVED, That the San Francisco Arts Commission does hereby endorse the concept of the celebration to be performed by Contraband Dance Company, within the Plaza West site in the Western Addition. ADOPTED

X. NEW BUSINESS (Continued)

Some discussion took place regarding changing the time of the Regular Monthly Meeting.

XI. ADJOURNMENT

There being no further business, President LaRocca adjourned this meeting at 4:45 p.m.

Submitted by:
Lemora Martin
Lemora Martin
Acting Commission Secretary

Approved: 3/16/89 ic
Date Initials

A G E N D A

3 April 1989

ARTS COMMISSION REGULAR MONTHLY MEETING

Monday, 3 April 1989 at 2:00 p.m.
Public Library, Main Branch - Civic Center
Commissioners' Meeting Room - Third Floor

NOTICE: Requests to testify are accepted by completing an information card and giving it to the Secretary of the Arts Commission who will schedule testimony during the appropriate calendar item.

I. ROLL CALL

II. ELECTION OF VICE PRESIDENT

III. PRESIDENT'S REPORT

IV. DIRECTOR'S REPORT

V. APPROVAL OF MINUTES

6 March 1989, Regular Monthly Meeting

VI. CONSENT CALENDAR

The following items are included in the Consent Calendar, subject to withdrawal at the request of a Commissioner:

("A" = Adopted; "D" = Disapproval) DISPOSITION

Civic Design Committee Recommendations (03/20/89)

1) Motion to approve the South of Market Cultural Center, revised Phase I, subject to the proviso that the industrial character of the building's exterior and interior be maintained in spirit where at all possible, and that the treatment of the exterior of the West side of the building be delayed until such time it is known for what use the land adjoining the West side of the South of Market Cultural Center is determined. A

Finance Committee Recommendations (03/27/89)

2) Motion to authorize the Director of Cultural Affairs to apply for, accept, and expend a Planning and Administrative Grant for $30,000.00 from the Local Program of the National Endowment For The Arts, to be used to carry out the work begun under the current Arts Policy Plan. A

VI. CONSENT CALENDAR (Continued) DISPOSITION

Finance Committee Recommendations (Continued)

3) Motion to authorize the Director of Cultural Affairs to apply for, accept, and expend a grant for up to $20,000.00 from the Model Demonstration Grants/Local Programs to be used as a collaborative project with one or more of the following agencies: Creativity Explored, Pleasure Endeavors, and Theatre Unlimited. A

4) Motion to authorize the State/Local Partnership to approach prospective resources for funding of the Arts Policy Plan: Chevron, Toyota, Motor Sales, Cowell Foundation, Irwin Charity Foundation, Zellerbach Family Fund Foundation, San Francisco Foundation (resubmission). A

5) Motion to approve the Phase I/Proposed budget 'cuts', as amended, for the 1989-1990 Arts Commission budget to be submitted to the Mayor's Office, as requested. A

Music Committee Recommendations (03/20/89)

6) Motion to authorize the Director of Cultural Affairs to enter into contract with the San Francisco Symphony Orchestra for musician's services, performing artists and conductors, publicity and advertising, and other related expenses for the presentation of the 1989 POPS Concert Season, at a total cost not to exceed $700,000.00. A

7) Motion to authorize the Director of Cultural Affairs to enter into contract with Welch Catering Company for the rental and cleaning of tablecloths for the 1989 POPS Concert Series, for a cost not to exceed $6,600.00. A

8) Motion to authorize the Director of Cultural Affairs to enter into contract with McCune Sound Company for sound amplification, equipment, and related services for the 1989 POPS Concert Series for a cost not to exceed $24,000.00. A

9) Motion to authorize the Director of Cultural Affairs to enter into contract with FM Productions for stage lighting, spot lights and related services for the 1989 POPS Concert Series for a cost not to exceed $16,000.00. A

10) Motion to authorize the Director of Cultural Affairs to enter into contract with Facility Management, Inc. of California for the rental of Civic Auditorium and related services for the period of July 17 through August 4, 1989, at a basic cost of $27,000.00 or 10% of gross ticket sales, whichever is highest. A

VI. CONSENT CALENDAR (Continued) DISPOSITION

Music Committee Recommendations (Continued)

11) Motion to authorize the Director of Cultural Affairs to enter into contract with artist John Liikala to design, construct, implement, and maintain, artistic decor for the 1989 POPS Concert Series, including special balloon drops, table balloons for nine concerts, balloon configurations around doorways and arches, including the replacement of same as needed, for a fee of $13,000.00. A

Visual Arts Committee Recommendations (03/15/89)

12) Motion to approve artists for "Torch and Anvil" exhibition, Arts Commission Gallery. A

13) Motion to approve artists for Exploration City Site Commissions contingent upon fiscal support and funding availability. A

14) Motion to approve the purchase of the following artwork for the Northern Police Station Art Enrichment: A

Al Davidson, Looking North I, 1988, mixed media, $275.00;

Al Davidson, Looking North II, 1988, mixed media, $275.00;

Diana Harrison, Bonview: Afternoon Light, 1988, pastel on paper, $800.00;

Diana Harrison, Delores at 21st Street, 1988, pastel on paper, $800.00;

Anthony Holdsworth, Westward the Course of the Empire, 1988, oil on canvas, $2,100.00;

William Shields, Fisherman, n.d., oil pastel on paper, $540.00;

William Shields, Presidio of San Francisco, 1986, oil pastel on paper, $640.00;

Kathryn Townsend, Tennessee Valley Summer, 1987, oil on canvas, $535.00;

Kathryn Townsend, Above Muir Woods, 1987, oil on canvas, $450.00;

Anthony Holdsworth, Columbus Towers, 1988, oil on canvas, $1,800.00 (for Central Police Station Art Enrichment).

15) Motion to extend 60 day notice of intent to terminate contract with Maria Alquilar to May 1st, 1989.

END OF CONSENT CALENDAR

VII. ORIENTATION PRESENTATIONS

Neighborhood Arts Program - Anne Marie Theilen, Program Director

State/Local Partnership Program - Leah Forbes, Program Coordinator

VIII. COMMITTEE REPORTS

Airport Joint Committee Report - Dodie Rosekrans, Chair

Arts Festival Committee Report - Amalia Mesa-Bains, Chair

Civic Design Committee Report - John Kriken, Chair

Finance Committee Report - Barbara Sklar, Chair

Literature Committee Report - Stanley Eichelbaum, Chair

Moscone Joint Committee Report - Nancy Boas, Chair

Music Committee Report - Vernon Alley, Chair

Neighborhood Arts Program Committee Report - Stanley Eichelbaum, Chair

State/Local Partnership Program Committee Report - Rai Okamoto, Chair

Street Artists Program Committee Report - Daniel Genera, Chair

1) Requests by applicants who exceeded time limit for issuance of Certificate to pay for Certificate - Vichian Boonmeemak, Jay Jackson.

2) Request by applicant for postponement of screening until July, 1990 - Albert Davidson.

3) Requests by former Certificate-holders for priority in issuance of Certificate: Enrique Mendoza, Miko Francisco, Darlene Pyeatt.

Theatre Committee Report - Kim Fowler, Chair

Visual Arts Program Committee Report - Anne Healy, Chair

Motion to approve interim payment of $2,375.00 to Christine Puskas for her mural at the Upper Noe Valley Recreation Center.

IX. UNFINISHED BUSINESS

X. NEW BUSINESS

XI. ADJOURNMENT

and County of San Francisco

Art Commission

Claire N. Isaacs
DIRECTOR

Memorandum

DATE: March 29, 1989

TO: Commissioners, San Francisco Arts Commission

FROM: Dennis Rumsey, Assistant Director

SUBJECT: see Attachment: 1989-1990 Arts Commission Budget

At a meeting with the Mayor's budget analyist, Theresa Serata, on March 23, Staff was requested to submit budget cuts totaling 5% of the projected base line budget for 1989-1990.

Subsequently, the Finance Committee at its meeting of March 27, reviewed staff recommendations and amended the document (see Item 5 of the Concent Claendar).

5) 58-3463 45 HYDE STREET - ROOM 319 SAN FRANCISCO, 94102

1989-1990 Arts Commission Budget

Base line: $ 497,650 (includes salaries)

5% goal: $ 26,822

GENERAL FUND ACCOUNTS

Administration:		Proposed cut	%
Use of employee car	$ 100.		
Other services (1)	10,150.	4,150.	.41
Telephone	2,350.	308.	.13
Materials and supplies (2)	5,000.	1,000	.20
Civil Service	427.		
Light, heat and power (3)	20,910.		
Reproduction (City printing)	4,500.	1,500.	.33
Insurance/risk reduction	100.		
subtotal	$ 43,537.	6,958	
Programs:			
Furthering Visual Arts (4)	$ 13,932	12,000	.86
Sponsorship NAP	1,000.		
NAP Administration (5)	10,164.	3,164.	.31
Arts Commission Gallery (6)	13,700.	4,700.	.34
subtotal	$ 38,796.	19,864	
TOTAL	$ 82,333	26,822	.33

(1) zerox machine, postage, professional periodicals, copy materials, film and developing, local field expenses, framing and matting.

(2) office supplies, misc.

(3) light, heat and power for four (4) cultural centers and Gallery.

(4) annual Arts Festival

(5) general operations, $5,414; programs (printing and contractual services, $4,750.

(6) phone, reproduction, office supplies and equipment, postage.

Note: 5% ($26,822) represents 33% of the total for administration and program "base line".

dr rev 3/27/89

M I N U T E S

3 April 1989

The Regular Monthly Meeting of the San Francisco Arts Commission was held on 3 April 1989, at the Civic Center Main Branch of the Public Library, in the Commissioners Meeting Room, Third Floor. President LaRocca called the meeting to order at 2:18 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Robert LaRocca, President	Kim Fowler
Vernon Alley	Daniel Genera
Nancy Boas	Amalia Mesa-Bains
Stanley Eichelbaum	
Anne Healy	
John Kriken (arr. 3:05 p.m.)	
Rai Okamoto (arr. 2:55 p.m.)	
Dodie Rosekrans (arr. 2:30 p.m.)	
Barbara Sklar	

Ex-Officio Present	Ex-Officio Excused
Keith Eickman (dep. 3:35 p.m.)	Steven Coulter
Alexandra Phillips (arr. 3:35 p.m.)	Douglas Engmann

II. ELECTION OF VICE PRESIDENT

Commissioner LaRocca moved that Nancy Boas be elected Vice President. The motion was SECONDED and unanimously ADOPTED:

RESOLUTION NO. 43-89-169: ELECTION OF VICE PRESIDENT — ADOPTED

RESOLVED, That this Commission does hereby elect Nancy Boas to serve as Vice President of the San Francisco Arts Commission.

III. PRESIDENT'S REPORT

President LaRocca reported that his speech was well received at the March 15 Art Academy Library Fundraising Dinner honoring Louise M. Davies. He represented the Friends of the San Francisco Arts Commission. Jeanne Bogardus, Director of the Friends, added that the official word of mouth among the 250 estimated attendees was that his speech was the wittiest and best of the evening.

IV. DIRECTOR'S REPORT

Director Isaacs introduced the new Street Artists Inspector, Barbara Noakes, to the Arts Commission, describing the demands of the job and Ms. Noakes' qualifications. With a background in employee salary mediation with the Personnel Department of the Community College District, she is tough enough for the streets of San Francisco.

IV. DIRECTOR'S REPORT (Continued)

Director Isaacs reported on the Market Street Plan; specifically, the proposal to earn income from the bus shelter advertising. The Public Utilities Commission will allocate $375,000.00 toward purchase and placement of art along Market Street from the Embarcadero to Castro Street. It is hoped that the Greater Market Street Association will raise additional funds. There are to be 30 new transit shelters constructed on Market Street. There will be separate, free-standing kiosks for advertising. However, this requires a change in the City Planning Code restrictions on Market Street advertising. This is favorable to the Arts Commission because it will have, under the revised Planning Code, one side on each of the 30 kiosks to mount its own displays, e.g. artist-designed posters, etc.

Furthermore, Gannett Advertising (who is putting in 1,000 shelters in San Francisco, 600 with advertising, 400 without) has proposed that, should this come about, they will donate money to the Arts Commission -- starting with $50,000.00, up to $100,000.00 a year for the next 15 years -- for the express purpose of:

- °Commissioning of posters, banners, performances, and other temporary works of art on Market Street;
- °maintaining new artwork, put up as part of the Art Enrichment Program;
- °restoration and maintenance of present Market Street Monuments.

This will be a considerable coup for the Arts Commission, as there are no funds for restoration and maintenance of the City's art Collection in the General Fund.

This proposal was approved by the Arts Commission last June, subsequently by the PUC, and the Planning Commission. It passed the Land Use Committee last week, and is before the Board of Supervisors at today's meeting, at which Collections Manager Debra Lehane is representing the Arts Commission.

Discussion followed as to the design of the new kiosks and bus shelters.

Commissioner Sklar wished to know how liberal will the definition be as to what the Arts Commission will be permitted to advertise, e.g. could the revised Planning Code restrictions encompass promotion of an art event not strictly belonging to the Arts Commission. Director Isaacs responded that there will be a considerable degree of flexibility.

Arts Commission Staff Job Descriptions/Salaries/Status:

Director Isaacs began discussion of the Arts Commission Staff Job Descriptions List and cover letter mailed on March 30 to the Commissioners.

IV. DIRECTOR'S REPORT (Continued)

Arts Commission Staff Job Descriptions (Continued)

She also distributed a Job Description and Civil Service Classification information sheet regarding the proposed Architectural Associate I to the Commissioners.

Commissioner Healy noted that the Arts Commission Staff Job Descriptions did not include information on Limited versus Permanent Status for each employee. She noted that since some staff are and have been limited status employees for some time, the priority should be making them permanent before creation of a new staff position is considered.

Neighborhood Arts Program Director Anne-Marie Theilen explained some background on this issue: Many Arts Commission staff were CETA Employees prior to becoming part of the Civil Service. The process of converting CETA positions to Civil Service took over two years, e.g. NAP, Public Art Curatorial positions, the Gallery, and the Street Artists Program.

Commissioner Healy wished to know how many employees currently are on Limited Status. Director Isaacs responded, the Commission Secretary and the two Art In Public Places Curatorial positions. The Curators are not funded out of the General Fund, but rather out of the Art In Public Places Fund for which there is only a 5% administrative fee. Several requests to make these positions permanent have been refused because the Controller projects the money forward and says there is not enough. The source of money is insufficient to pay two full time salaries and make them permanent.

At Commissioner Healy's request, Director Isaacs clarified the difference between Limited and Permanent Status: Limited Status disqualifies employees for Retirement benefits and Step Increases. They are frozen at Step 1, but not in terms of salary standardization -- a requirement by law that a salary reflect the upper level of that Job Classification as paid by other City and private agencies and professions in the Bay Area. She cited curators as being particularly low paid, due to the supply exceeding the demand, locally.

More discussion followed regarding salary determinations in the City as related to the many unions representing various kinds of employees.

Commissioner Healy cited the main factor in making the Curatorial positions permanent as increasing the percentage for administration. She and Director Isaacs agreed that this matter should be discussed in greater detail at the next Visual Arts Committee Meeting.

Commissioner Healy reiterated that making longterm Limited Status employees permanent should take precedence over creation of the Architectural Associate Position. Director Isaacs responded that the idea is to move forward on several fronts simultaneously, not to do everything sequentially. Public Art is the Commission's next priority in terms of making positions permanent. That there is a new Commission that considers this an important

IV. DIRECTOR'S REPORT (Continued)

Arts Commission Staff Job Descriptions (Continued)

issue will greatly strengthen the Arts Commission's negotiating position. Principally, the City Ordinance has to be changed.

A completely separate source of funding must be found for the Architectural Associate position. It must be something other than a line item in the General Fund, possibly charging a fee for Civic Design Review. As the Charter now stands, the Arts Commission is not allowed to charge for many of its services.

END OF DISCUSSION.

Dodie Rosekrans arrived at 2:30 p.m.

V. APPROVAL OF MINUTES

RESOLUTION NO. 43-89-170: APPROVAL OF MINUTES ADOPTED

RESOLVED, That this Commission does hereby approve the minutes of the regular monthly meeting of the Arts Commission of 6 March 1989.

MOTION SUBMITTED by Commissioner LaRocca, SECONDED, and unanimously ADOPTED.

VI. CONSENT CALENDAR

At the request of Commissioner Healy, Item 5 of the Consent Calendar was deleted and referred to Committee Reports for further discussion.

RESOLUTION NO. 43-89-171: CONSENT CALENDAR APPROVAL ADOPTED

RESOLVED, That this Commission does hereby approve the following items on the Consent Calendar and their related Resolutions.

MOTION SUBMITTED by Commissioner LaRocca, SECONDED, and unanimously ADOPTED.

("A" = Adopted; "D" = Disapproval) DISPOSITION

Civic Design Committee Recommendations (03/20/89)

1) RESOLUTION NO. 43-89-172: South of Market Cultural Center, revised Phase I, subject to the proviso that the industrial character of the building's exterior and interior be maintained in spirit where at all possible, and that the treatment of the exterior of the west side of the building be delayed until such time it is known for what use the land adjoining the west side of the South of Market Cultural Center is determined. A

VI. CONSENT CALENDAR (Continued)

Finance Committee Recommendations (03/27/89)	DISPOSITION
2) RESOLUTION NO. 43-89-173: RESOLVED, that this Commission does hereby authorize the Director of Cultural Affairs to apply for, accept, and expend a Planning and Administrative Grant for $30,000.00, from the Local Program of the National Endowment For The Arts, to be used to carry out the work begun under the current Arts Policy Plan.	A
3) RESOLUTION NO. 43-89-174: RESOLVED, that this Commission does hereby authorize the Director of Cultural Affairs to apply for, accept, and expend a grant for up to $20,000.00 from the Model Demonstration Grants/Local Programs to be used as a collaborative project with one or more of the following agencies: Creativity Explored, Pleasure Endeavors, and Theatre Unlimited.	A
4) RESOLUTION NO. 43-89-175: RESOLVED, that this Commission does hereby authorize the State/Local Partnership to approach prospective resources for funding of the Arts Policy Plan: Chevron, Toyota, Motor Sales, Cowell Foundation, Irwin Charity Foundation, Zellerbach Family Fund Foundation, San Francisco Foundation (resubmission).	A
5) (Item deleted - see Committee Reports).	
6) RESOLUTION NO. 43-89-176: RESOLVED, that this Commission does hereby authorize the Director of Cultural Affairs to enter into contract with the San Francisco Symphony Orchestra for musicians' services, performing artists and conductors, publicity and advertising, and other related expenses for the presentation of the 1989 POPS Concert Season, at a total cost not to exceed $700,000.00.	A
7) RESOLUTION NO. 43-89-177: RESOLVED, that this Commission does hereby authorize the Director of Cultural Affairs to enter into contract with Welch Catering Company for the rental and cleaning of tablecloths for the 1989 POPS Concert Series, for a cost not to exceed $24,000.00.	A
8) RESOLUTION NO. 43-89-178: RESOLVED, that this Commission does hereby authorize the Director of Cultural Affairs to enter into contract with McCune Sound Company for sound amplification, equipment, and related services for the 1989 POPS Concert Series for a cost not to exceed $24,000.00.	A

VI. CONSENT CALENDAR (Continued)

Music Committee Recommendations (Continued) DISPOSITION

9) RESOLUTION NO. 43-89-179: RESOLVED, that this Commission does hereby authorize the Director of Cultural Affairs to enter into contract with FM Productions for stage lighting, spot lights and related services for the 1989 POPS Concert Series for a cost not to exceed $16,000.00. A

10) RESOLUTION NO. 43-89-180: RESOLVED, that this Commission does hereby authorize the Director of Cultural Affairs to enter into contract with Facility Management, Inc. of California for the rental of Civic Auditorium and related services for the period of July 17 through August 4, 1989, at a basic cost of $27,000.00 or 10% of gross ticket sales, whichever is highest. A

11) RESOLUTION NO. 43-89-181: RESOLVED, that this Commission does hereby authorize the Director of Cultural Affairs to enter into contract with artist John Liikala to design, construct, implement, and maintain, artistic decor for the 1989 POPS Concert Series, including special balloon drops, table balloons for nine concerts, balloon configurations around doorways and arches, including the replacement of same as needed, for a fee of $13,000.00. A

Visual Arts Committee Recommendations (03/15/89

12) RESOLUTION NO. 43-89-182: RESOLVED, that this Commission does hereby approve artists for "Torch and Anvil" exhibition, Arts Commission Gallery. A

13) RESOLUTION NO. 43-89-183: RESOLVED, that this Commission does hereby approve artists for Exploration City Site Commissions contingent upon fiscal support and funding availability. A

14) RESOLUTION NO. 43-89-184: RESOLVED, that this Commission does hereby approve the purchase of the following artwork for the Northern Police Station Art Enrichment: A

Al Davidson, Looking North I, 1988, mixed media, $275.00;

Al Davidson, Looking North II, 1988, mixed media, $275.00;

VI. CONSENT CALENDAR (Continued) DISPOSITION

Visual Arts Committee Recommendations (Continued)

Diana Harrison, Bonview: Afternoon Light, 1988, pastel on paper, $800.00;

Diana Harrison, Delores at 21st Street, 1988, pastel on paper, $800.00;

Anthony Holdsworth, Westward the Course of the Empire, 1988, oil on canvas, $2,100.00;

William Shields, Fisherman, n.d., oil pastel on paper, $540.00;

William Shields, Presidio of San Francisco, 1986, oil pastel on paper, $640.00;

Kathryn Townsend, Tennessee Valley Summer, 1987, oil on canvas, $535.00;

Kathryn Townsend, Above Muir Woods, 1987, oil on canvas, $450.00;

Anthony Holdsworth, Columbus Towers, 1988, oil on canvas, $1,800.00 (for Central Police Station Art Enrichment).

15) RESOLUTION NO. 43-89-185: RESOLVED, that this Commission does hereby extend 60 day notice of intent to terminate contract with Maria Alquilar to May 1st, 1989. A

END OF CONSENT CALENDAR

VII. ORIENTATION PRESENTATIONS

Neighborhood Arts Program - Fe Bongolan, Assistant Director, Neighborhood Arts Program

The Neighborhood Arts Program (NAP) was introduced to the Commissioners as a 21 year-old program begun by community activists in 1967, in response to the need for, and frustration at the lack of, cultural diversity in the arts within distinct communities.

NAP Director Anne-Marie Theilen distributed copies of an 18 page document detailing the social, political, and funding history of NAP to the Commissioners. (See summary attached).

Fe Bongolan showed slides of the programs in the Cultural Centers:

°The Centennial celebration of Bayview Opera House, a presentation by the mime troup Rip Van Winkle;

VII. ORIENTATION PRESENTATIONS (Continued)

Neighborhood Arts Program (Continued)

°murals at the Mission Cultural Center by Carlos Loarca, Emanuel Villamor, and Betsy Miller-Kusz;

°exterior of South of Market Cultural Center at nighttime/ interior Gallery space;

°Director of the Costume Bank, one of four support services for the arts/works with non-profit performing arts organizations;

°Western Addition Cultural Center/James Phillips exhibit in the Sargent Johnson Gallery.

Fe Bongolan paused for questions.

Louise Jordan, of the Gallery Advisory Board, wished to know what had become of the Neighborhood Arts Consortium (NAC), established 1981, organized to coalesce management of the four Cultural Centers into one organization. Ms. Bongolan responded that as it became apparent that the Cultural Centers actually needed to each develop their own individual systems of management, fundraising, etc. around their own separate needs and goals, the NAC was phased out. A centralized management system was at least 10 years premature for that early organizational stage. The NAC will happen again, eventually, but only on terms with which the Centers feel comfortable.

More discussion followed regarding the Memoranda of Understanding (MOUs) between the Cultural Centers and the City, competition for funding from various foundations among the Cultural Centers, and accountability for following through on their policies.

Jeanne Bogardus, Director of the Friends of the Arts, reported that the Friends acts as fiscal agent for the Western Addition Cultural Center and the Bayview Opera House, both of which lack full 501-c-3 tax-exempt status. The Western Addition Cultural Center, in particular, is beginning to concentrate on earned income, and exploring ways of diversifying it.

In response to the question of how NAP programs in the Cultural Centers relate to other non-profit arts organizations in the City, Ms. Bongolan reiterated their specific purpose of serving and reflecting the specific ethnic mix of the communities in which they are situated. She described NAP resource publications listing these programs and others in the City, and made available to parents, artists, and educators, etc.; 'Art Soup, A Comprehensive Guide to After-School Arts Programs in San Francisco', and 'Sources and Resources For the Visual Artist'.

Ms. Bongolan showed more slides of Community Programs:

°A lion dance class at the Chinese Cultural Center, for children;

VII. ORIENTATION PRESENTATIONS (Continued)

Neighborhood Arts Program (Continued)

°Potrero Hill Neighborhood House workshop by paper-maker Andrea Tucker-Hody, recipient of a multi-year grant from the California Arts Council, with matching funds from NAP;

°a Festival in the Sunset District sponsored partially by NAP, the end product of a six week arts workshop in the schools involving children ages 5 - 13;

°Re-entry Arts, a Program reorienting ex-offenders, using the arts;

°Children's Theatre Workshop at Visitation Valley Community Center.

Director Anne-Marie Theilen reminded the Commissioners of the Youth Arts Festival coming up in May. This will be partly funded through three different foundations, with space donated by Recreation and Parks Department and the De Young Museum, annually, so it will be a yearly event. The School District is very enthusiastic about this joint effort given to arts education.

State/Local Partnership Program - Leah Forbes, Program Coordinator

Leah Forbes introduced the staff of the State Local Partnership:

Margie O'Driscoll - Manager, ArtHouse
Rupert Jenkins - ArtHouse Assistant
Earthlyn Manuel - Administrator, Revolving Loan Fund
Jean Wong - Program Assistant
Juliana Haile - San Francisco State University Intern
Paul Lord - Liaison with Department of City Planning and Project Director with the Arts Policy Plan

The State/Local Partnership (State/Local), nearly ten years old, is mainly concerned with planning in the arts. The catalyst for this program was the California Arts Council (CAC), who, in 1981, developed their own State/Local Partnership Program and offered a block grant to every county in the state, as an incentive to do some serious arts planning. This was initially aimed at rural counties with minimal arts programming. The big counties with urban centers enthusiastically participated, as this was money for a (theoretically) free program, with a few requirements. These were:

°Make an assessment of facilities in the county;

°create an arts resource directory;

°create a cultural/arts plan for the county.

VII. ORIENTATION PRESENTATIONS (Continued)

State/Local Partnership Program (Continued)

These objectives were accomplished by 1984.

The Agency was appointed the official local 'partner' by the Board of Supervisors, since it was the designated agency for the County. This was controversial in terms of the arts community. The Arts Commission, in turn, invited the public to serve on an Advisory Board for this Program. This Board was a recommendation that grew out of a series of nine meetings, financed by the original CAC block grant. The Commission accepted that recommendation and helped the community select representatives. (Leah Forbes began her association with State/Local as a volunteer on that task force). Kathryn Reasoner was hired as a staff person in 1982.

The task force developed a document, 'Planning For The Arts In San Francisco', a Phase 3 report to the CAC. While the Council was satisfied with the Report, the task force did not feel it to be an adequate cultural plan for the City. It did not prioritize the needs, etcetera, but it did identify the issues in the arts in the City and was used as the basis for the Arts Policy Plan currently in progress.

One of State/Local's major roles, through its task force and through the staff, is advocate on behalf of artists on a variety of fronts:

Artists' Housing issues (Combining housing with studio space, also known as live/work) became prominent in 1984; hearings were organized before the Board of Supervisors where artists complained they were being forced out of the City. Out of these hearings came a request from the Mayor for a study on this situation. Barbara Kibbee's survey helped pave the way for ArtHouse, established in 1986.

Like NAP, State/Local tries to create working relationships with other non-profit agencies in the City. A close working relationship was begun with Bay Area Lawyers for the Arts, now known as California Lawyers for the Arts, who became interested in the live/work issue. They jointly, with State/Local, designed the ArtHouse Program, and got initial funding from the CAC for its first year.

By 1984, the CAC began requesting a match in funds from all the local arts agencies it grants monies to. However, it offered a Level II grant opportunity for special projects.

By 1985 - 86 State/Local could apply for funds to do special projects, beyond basic staffing. The Council helped pay for an Economic Impact Study For the Arts, including a facilities and programs study of non-profit arts. A companion study examines the status of facilities in the City. Almost completed is a data base with actual specs of performing and exhibit space. About 65 spaces are on the data base at this moment.

VII. ORIENTATION PRESENTATIONS (Continued)

State/Local Partnership Program (Continued)

ArtHouse - Margie O'Driscoll, Manager

ArtHouse, founded in 1986, is the only project of its kind west of the Mississippi. Its purpose is to assist artists in finding live/work studio space.

One of the first issues ArtHouse became involved with was live/work legislation produced by the Department of City Planning. This was both a residential and commercial issue, raised initially by Project Artaud, a 17 year old artist-owned cooperative with 75 live/work units, a theatre, two dance spaces, and gallery.

ArtHouse works closely with the Bureau of Building Inspection. A major accomplishment was persuading the Bureau to assign one inspector to the issue of live/work, alleviating the Kafkaesque situation of changing requirements with constantly changing building inspectors.

ArtHouse wanted to create legislation that would allow artists to live and work anywhere in San Francisco. This touches on a variety of issues, e.g. how closely should live/work relate to rent control? Is it covered by it? (The answer is yes and no, because of the situation). Representatives from many different City Departments -- City Planning, the Rent Board, Bureau of Building Inspection, Public Health, Fire, and Police -- worked together to carve out a set of live/work rules. The rules are working; approximately 200 permits are now pending since the legislation was passed.

The live/work and studio space hotline is another service provided by ArtHouse, assisting artists in finding space. About 600 artists are currently registered to receive listings.

ArtHouse offers periodic workshops explaining the rules of developing live/work space. Also, ArtHouse put together a book, 'Live/Work Form and Function', as well as a brochure outlining preparation for applying for a building permit.

ArtHouse receives many requests for technical assistance. Among the issues most frequently addressed are questions concerning first time building purchases and lease negotiations. Last year, it was estimated that ArtHouse received about 1,200 calls of this nature.

Ms. O'Driscoll showed slides of various interior spaces in Project Artaud, Hunter's Point Shipyard, and other buildings, many of which demonstrated building permit, code violations, and safety issues.

Ms. O'Driscoll described how the Hunter's Point Shipyard was begun and has been secured as an artists' colony, assisted by ArtHouse.

VII. ORIENTATION PRESENTATIONS

State/Local Partnership Program/ArtHouse (Continued)

Among the many groups ArtHouse works with are: The Museum of Modern Mythology, Intersection For The Arts, and Eye Gallery.

ArtHouse services become known to the art community namely by word of mouth. California Lawyers For The Arts has helped to publicize them.

The Revolving Loan Fund - Earthlyn Manuel, Administrator

Earthlyn Manuel, Administrator of the Live/Work Revolving Loan Fund (the Fund), introduced herself to the Commissioners.

In October of 1988, a proposal was developed describing how State/Local will best target artists for financial assistance in improving their live/work spaces or in purchasing them.

Ms. Manuel divided the Fund into two Programs: The Direct Improvement Loan allows borrowing of $2,000.00 to $10,000.00. The Purchase Power Loan allows for borrowing of $10,000.00 - $25,000.00. The majority of artists are in need of live/work space improvement funds. The Purchase Power Loan will not, obviously, enable artists to actually buy buildings, but will help with up-front costs, e.g. appraisals, soil testing. Currently, the loan is not fully capitalized and is still in the fund-raising phase. The Advisory Council is currently being formed, as is the Loan Review Committee, and qualified individuals are being sought for both.

Director Isaacs has been working with the Performing Arts Loan Fund regarding presentation to this Fund, next week, by State/Local, a proposal requesting expansion of their guidelines to include individual visual and performing artists. Director Issacs explained that this particular Fund is administered by the Mayor's office of Economic Development. Currently, there are considerable unexpended funds. Requesting expansion of the guidelines to enable use of these monies in the arts community was suggested to Director Issacs by the Housing Director as an alternative to turning them back to the General Fund. (Currently, the guidelines allow funding for visual and performing arts organizations, but not individuals).

Arts Policy Plan - Leah Forbes

Leah Forbes invited the Commissioners and all present to attend the second round of Arts Policy Plan Task Force meetings. She thanked those Commissioners who have returned their drafts with comments.

Commissioner Rai Okamoto arrived at 2:55 p.m.; Commissioner Kriken arrived at 3:05 p.m.; Commissioner Phillips arrived, and Commissioner Eickman departed at 3:30 p.m.

VIII. COMMITTEE REPORTS

Airport Joint Committee Report - Dodie Rosekrans, Chair - No report.

Arts Festival Committee Report - Anne Smith, Consultant - No report.

Civic Design Committee Report - John Kriken, Chair

Chair Kriken reported on the research project regarding guidelines for street furniture, particularly noting the diminished quality of the flower stands during the last few years.

Finance Committee Report - Barbara Sklar, Chair

Budget 'Cuts'/Discussion:
Commissioner Healy reported that she attended the meeting at which the Mayor requested a 5% cut from all Departments. Since an identical request was made last year, but not implemented, she wished to know what the chances were of actual implementation, this year.

Director Isaacs responded that last year, the Arts Commission was one of the few City Departments, being so small, to be spared. However, since there has been a salary freeze, by law there will be a double increase this year, and nothing can be deferred. The sense is that this year, no Department will be spared. She also noted that every Department is required to submit a budget according to the Mayor's instructions.

Assistant Director Rumsey noted that no positions will be cut from the Arts Commission and perhaps, on the bright side, only a 2% cut will be made in the budget, or even less.

More discussion followed as to the strategy of the particular cuts proposed. The first priority was saving all the Programs, e.g. not making any cuts that would result in termination of any current Programs. The income from the POPS Concerts -- Public Art Fund Money -- can be used to replenish the most severely depleted areas, and bring them up to baseline for the year.

Assistant Director Rumsey noted that a definite decision, concerning how much the budget will be cut, should be forthcoming within about 30 days.

The following RESOLUTION was MOVED by Commissioner Sklar, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 43-89-186: RESOLVED, that this Commission does hereby approve the Phase I/Proposed budget 'cuts', as amended, for the 1989-1990 Arts Commission budget to be submitted to the Mayor's Office, as requested. ADOPTED

VIII. COMMITTEE REPORTS

Literature Committee Report - Stanley Eichelbaum, Chair - No report.

Moscone Joint Committee Report - Nancy Boas, Chair

Chair Boas reported on the meeting held with Gensler & Gensler, architects for the Moscone Center expansion, the new Commissioners, and Commission staff, as interesting and informative.

Music Committee Report - Vernon Alley, Chair - No report.

Neighborhood Arts Program Committee Report - Stanley Eichelbaum, Chair

No report.

State/Local Partnership Program Committee Report - Rai Okamoto, Chair

No report.

Street Artists Program Committee Report - Stanley Eichelbaum

The following RESOLUTIONS were MOVED by Commissioner Eichelbaum, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 43-89-187: RESOLVED, that this Commission does hereby approve requests by applicants who exceeded time limit for issuance of Certificate to pay for Certificate - Vichian Boonmeemak, Jay Jackson. ADOPTED

RESOLUTION NO. 43-89-188: RESOLVED, that this Commission does hereby approve the request by applicant, Albert Davidson, for postponement of screening until July, 1990. ADOPTED

RESOLUTION NO. 43-89-189: RESOLVED, that this Commission does hereby approve requests by former Certificate-holders for priority in issuance of Certificate: Enrique Mendoza, Miko Francisco, Darlene Pyeatt. ADOPTED

Theatre Committee Report - Kim Fowler, Chair - No report.

Visual Arts Program Committee Report - Anne Healy, Chair

The following RESOLUTIONS were MOVED by Commissioner Healy, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 43-89-190: RESOLVED, that this Commission does hereby approve the interim payment of $2,375.00 to Christine Puskas for her mural at the Upper Noe Valley Recreation Center. ADOPTED

VIII. COMMITTEE REPORTS (Continued)

Visual Arts Program Committee Report (Continued)

RESOLUTION NO. 43-89-191: RESOLVED, that this Commission does hereby approve final payment to Artifacts for $7,746.00 for fabrication and installation of seven exhibition cases at San Francisco International Airport, for display of Fred Eversley's artworks. ADOPTED

IX. UNFINISHED BUSINESS

X. NEW BUSINESS

XI. ADJOURNMENT

There being no further business, President LaRocca adjourned this meeting at 4:55 p.m.

Submitted by:

Lemora Martin

Lemora Martin
Acting Commission Secretary

Approved: 4/17/89 Date Initials

March 30, 1989

TO ALL COMMISSIONERS:

This memorandum addresses, in a general way, the role of the Commissioners and that of the Director in relation to personnel and Civil Service matters. This is provided for the basic orientation of new Commissioners and to refresh memories of those already serving on the Commission.

Each City Department has what is termed an "appointing officer." In small Departments such as ours, the Director is generally the appointing officer. My responsibility is for the selection, training, evaluation and discipline of employees at the Commission. My signature is required for various forms which affect requests for leave, workmen's compensation, etcetera. I review working hours, compliance with job directives, etcetera. In some cases I delegate these functions to the Assistant Director and/or a Program Director, when there is a clear line of supervision.

City employees are protected by a wide variety of Civil Service regulations regarding rights and responsibilities, conduct, etcetera. Various unions represent our staff, and may be involved in negotiations with management on various matters.

The factors which involve the rights and responsibilities of employees are extremely complex and are based on the Charter and Civil Service Rules and Regulations which are adopted by the Civil Service Commission, memoranda of understandings developed between unions and the City, and Court cases which provide a trail of decisions that affect how management deals with employees.

As it is my responsibility to deal with these factors, I am writing to explain that there are a number of basic principles which govern Commissioners' relationships with staff:

1) A Commissioner who has a concern with job performance should communicate this directly to me. It is, for example, not appropriate for a Commissioner to discipline a staff member or change an employee's work load. Cooperation can be asked in dealing with minor matters which affect programs, but major changes which would allow a staff member to accumulate excessive overtime, for example, should always be discussed first with me. Public criticisms of staff members should never take place; all such concerns should be given to me privately. (Employees' rights to fair hearings are compromised, and lawsuits may follow).

2) Commissioners should defer any complaints which staff may have regarding management directly to me; this is where it must be handled.

3) Discussions of personnel matters are not appropriate at Commission meetings, except under certain proscribed circumstances. This matter calls for an executive session and planning this session must adhere to rules of the Brown Act, including posting of a Motion in advance. Minutes are not taken. Under certain circumstances the staff person may not be present. Again, the rules are very complex. These rules also apply to your relations with the Director. Should there ever be a problem which you feel cannot be handled with me, one on one, an executive session can be called with proper lead time. It is always advisable to avoid correcting the Director or the Assistant Director, who represent management publicly, and/or in front of the staff.

4) The City Charter contains wording that expressly prohibits Commissioner interference with day to day operations of an agency or department, confining such involvement to policy making, right of inquiry, etc. This also holds true for interference by a Commissioner of another Commission (on one occasion a Commissioner on another City Department's Commission was interfering directly in Arts Commission affairs by insisting that a staff member "reword" minutes of our Committee meetings, and challenging -- erroneously -- that a staff member had a conflict of interest. This former Commissioner was reprimanded by the Mayor's staff for such interference).

Our Commission is unusual in that it has:

- °experts on the Commission who are valuable sources of professional and technical information and insight;
- °a large number of committees involving close contact between themselves and staff.

However, the basic principle is that the Director and her duly authorized agent, the Assistant Director, are responsible and accountable for operations and for the carrying out of policies of the Commission and the City. They should be consulted and involved in all matters of this type.

It has been my observation that where certain Departments adhere in general to these prescribed principals, procedures for resolving major issues can be handled with relative ease.

Thank you for your attention to this matter. Please feel free to contact me if you have any questions.

Sincerely,

Claire N. Isaacs
L.B.M.

Claire N. Isaacs
Director of Cultural Affairs

CNI/lbm
Attachment

REVISED 03/30/89

ARTS COMMISSION STAFF

ADMINISTRATION

Description	Civil Service Class	Name	Salary	Fringe	Total	Funding Source
Director of Cultural Affairs	3562	Claire Isaacs	$56,749	$14,769	$71,518	General Fund

Director of Administration: responsible for overall policy implementation of the Arts Commission, liaison with the Commission members, overall management of the operation of the Commission; represents Commission before the Board of Supervisors, its committees, and other city departments, Commissions, and agencies; acts as Appointing Officer for Civil Service; represents the Arts Commission to the arts and general community; develops funding sources and budget strategy.

Assistant Director, Arts Commission	1565	Dennis Rumsey	$38,334	$10,391	$48,725	General Fund

Responsible for day-to-day management, including office procedures and operations; responsible for oversight of accounting operations, fiscal planning and management, budget preparation; civil service/personnel rules and regulations, including processing of hiring certification papers; may develop legislation and maintains liaison with City Attorney's office; assists with fundraising strategies and analysis, grants writing and preparation; acts as staff for the Civic Design Review Committee and is the Commission's professional staff in developing the POPS program and budget, acting as liaison to the San Francisco Symphony; provides oversight on all Commission contracts, including wording.

Senior Accountant	1652	Raymond Wong	$34,820	$ 9,555	$44,375	General Fund

Responsible for all financial documents at the Commission, including processing of purchase orders, contract payments, payroll preparation, employee time rolls; liaison with Controller's office; prepares information for annual budget submission and for regular audits.

Senior Clerk Typist	1426	Lemora Martin	$27,352	$ 7,778	$35,130	General Fund

Acts as the Commission's secretary, preparing agendas and keeping minutes and records of Commission's official actions; acts as Director's secretary, preparing correspondence and maintaining files and appointments; may assist with telephone answering and general office work.

Accounting Clerk	1630	Juan Martinez	$23,608	$ 6,888	$30,496	General Fund

Assist Senior Accountant in financial documents preparation, including logging of employee hours, distribution of paychecks, bookkeeping for line accounts, and records of revolving fund accounts; also assists with general office work including telephone answering, maintaining and ordering supplies and printed materials, and duplicating materials.

ADMINISTRATION (Continued)

Description	Civil Service Class	Name	Salary	Fringe	Total	Funding Source
Junior Clerk	1402	Rosa Mariscal	$20,070	$ 6,046	$26,116	General Fund

Receptionist, Arts Commission: Under supervision, performs simple clerical and general office duties; sorts and distributes mail; delivers materials and supplies between various departments; operates simple office machines and equipment; performs related duties as required. Responsible for making routine contacts on non-specialized matters with employees of other departments and the general public; maintains simple office records and performs tallying or checking operations in connection therewith.

		Subtotal:	$200,933	$55,427	$256,360	

ART ENRICHMENT

Curator II	3542	Regina Almaguer	$28,574	$ 1,331	$29,905	% For Art
Curator II		Jill Manton	$28,574	$ 1,331	$29,905	% For Art

Art Enrichment Coordinators: (upgraded from Curator I three years ago); responsible for all aspects of the Art Enrichment Program; carrying out policies set by the Visual Arts Committee regarding the nature of the competitions or purchase policies; setting of budget priorities; liaison with departments generating the funds and the community or user groups impacted; writing and monitoring artists' contracts; liaison with architects and engineers on installation, and post-contract inspections.

		Subtotal:	$57,148	$ 2,662	$59,810	

GALLERY (positions created in 1984-85)

Curator II	3542	Anne Meissner	$31,395	$ 8,740	$40,135	General Fund

Arts Commission Gallery Director (upgraded from Curator I three years ago); responsible for developing exhibitions and community programs for the Gallery; locating guest curators and/or curating exhibitions; working with advisory board for community input; budgeting gallery programs and writing grants for Gallery support.

Curator I	3541	Kathleen Kolba	$24,606	$ 7,125	$31,731	General Fund

Arts Commission Gallery Coordinator (upgraded from Curatorial Aide three years ago); assists Gallery Director with above and plans and executes installations of exhibition, maintains Gallery security; writes material about exhibitions, works with interns and volunteers to staff Gallery.

		Subtotal:	$56,001	$15,865	$71,866	

CITY COLLECTION

Description	Civil Service Class	Name	Salary	Fringe	Total	Funding Source
Museum Registrar	3556	Debra Lehane	$31,624	$ 8,795	$40,419	General Fund

Collections Manager: (Position created four years ago); responsible for maintaining inventory of the City's arts collection outside the City's museums and the Library's archives; is currently preparing a catalogue of the collections; prepares budgets and supervises program for restoration and conservation of murals and monuments; arranges for repairs of damaged art works; arranges for loan of art works to City offices and arranges for transport.

NEIGHBORHOOD ARTS

Director/NAP	3563	Anne-Marie Theilen	$37,345	$10,155	$47,500	General Fund

Director, Neighborhood Arts Program: responsible for liaison with the four Neighborhood Cultural Centers, including development and monitoring of Memoranda of Understanding with the non-profit boards of each Center, planning of capital improvements and facilities management of these centers, and provision of technical assistance and board development; offers assistance in grants writing and program collaborations between Centers; oversees work of Curatorial Aide at the Chinese Cultural Center; develops neighborhood-wide programs throughout the City and written information for the arts community (position came under the Civil Service 4 years ago).

Junior Management Assistant	1840	Fe Bongolan	$29,644	$ 8,324	$37,968	General Fund

Assistant Director, Neighborhood Arts Program: Assists Director with the above; has specific duties in regard to facilities of the cultural centers in maintaining liaison with the Department of Public Works to repair and provide emergancy services for the centers and to supervise regular maintenance, such as elevator inspections, etcetera; offers technical assistance in programming to all neighborhood programs (position came under the Civil Service 4 years ago).

Intern (3 days/ week)	n/a	Sojin Kim	$ 1,800	--	$ 1,800	Grants

Intern: is updating a survey of apprenticeship programs and opportunities; assisting in preparation of the Youth Arts Festival.

Curatorial Aid (Chinese Cultural Center)	3540	Julie Cheung	$21,060	$ 6,283	$27,343	Grants For The Arts

Curatorial Aide: prepares and presents educational programs and workshops for members of Chinese community at the Chinese Cultural Center, including exhibitions, classes for children and performances connected with ethnic festivals.

Subtotal:	$68,789	$18,479	$87,268

STREET ARTISTS

Description	Civil Service Class	Name	Salary	Fringe	Total	Funding Source
Management Assistant	1842	Howard Lazar	$34,035	$ 9,368	$43,403	Licensing

Director, Street Artists Program: Responsible for all aspects of the Street Artists Licensing Program, including organization of licensing procedures, liaison and examination committees, development of legislation, processing of complaints and legal procedures, including suspensions and revocations presentations to the Commission and Board of Permit Appeals (made permanent Civil Service last year).

Junior Management Assistant	1840	Barbara Noakes	$30,929	$ 8,630	$39,559	Licensing

Street Artists Inspector: Responsible for inspecting street artists on location to observe and enforce compliance and report on non-compliance; oversees operation of the lottery for spaces; acts as problem solver and negotiator.

Clerk Typist	1424	Eula Thomas	$22,916	$ 6,724	$29,640	Licensing

Processes all applications for licenses and license renewals, correspondence, files, messages, scheduling of meetings, and keeps accounts of funds received.

Subtotal:	$87,800	$24,722	$112,602

STATE/LOCAL PARTNERSHIP

Program Coordinator	n/a	Leah Forbes	$28,352	$ 3,402	$31,754	Grants

Heads advocacy and planning operation of the Arts Commission under California Arts Council funded grant; includes development and management of the Arts Policy Plan Project, workshops and information collection and referral, community meetings, and liaisons with city-wide arts organizations.

Loan Fund Administrator	n/a	Earthlyn Manuel	$27,352	$ 4,282	$31,634	Grants

Responsible for fundraising for loan fund and for developing loan application procedures, loan packaging, and recommendations to loan committee for art loans.

Arthouse Administrator	n/a	Margie O'Driscoll	$28,000	$ -0-	$28,000	Grants

Advocates for artists housing; works to rewrite live/work and zoning ordinances as needed; publicizes artists housing issues; organizes workshops for artists in real estate development and collaborations for artists housing.

STATE/LOCAL PARTNERSHIP (Continued)

Description	Civil Service Class	Name	Salary	Fringe	Total	Funding Source
Program Assistant	n/a	Jean Wong	$10,400	$ 1,248	$11,648	Grants

Half time assistant in charge of all office operations of State/Local, correspondence, duplications, scheduling of community meetings, and Arts Policy Plan meetings.

Arthouse Assistant	n/a	Rupert Jenkins	$7.50/hr.	--	--	Grants

Maintains "hotline" for artists housing (half time).

		Subtotal:	$94,104	$ 8,932	$103,036	

ARTS FESTIVAL

Coordinator	n/a	Anne Smith	$20,000	-0-	-0-	GF/Grants

Arts Festival Coordinator: (Contract year-round)). Responsible for planning and execution of Arts Commission's festivals; planning, coordinating the art exhibition program in cooperation with the Flower Show, including liaison meetings with the Flower Show, Arboretum, Recreation and Parks Department, State of California Division of Fairs and Expositions; hiring consultants for jurying, selections, graphics, design of installation, etcetera; responsible for Commission's role in Multi-Cultural Arts Festival for 1990, including meetings with multi-cultural arts consortium and other community groups, fiscal planning and development, liaisons with Arts Festival Artistic and Marketing staff, maintaining community relations as Festival develops; salary includes expenses and work of an assistant.

POPS CONCERTS

Manager		Dennis Rumsey	staff			

THE ARTS
COMMISSION OF SAN FRANCISCO

Neighborhood Arts Program

MILESTONES 1967 - 1985

967 - 1970 CITY WIDE PROGRAMMING: The Neighborhood Arts Program coordinated with six community organizers part-time, with services provided in neighborhood spaces such as workshops and events in the performing and visual arts.

970 - 1975 CETA ARTS PROGRAM: CETA artists and community workers were placed with contracts in outside organizations. Development of specific programs, such as beautification, performing arts for seniors, and community garden projects augmented the NAP's city-wide programming.

975 - 1976 BAYVIEW OPERA HOUSE: Renovated and declared an historic landmark, the Bayview Opera House was transferred from the city's Redevelpment Agency to the Arts Commission for programmatic use.

976 - 1977 PURCHASE OF CULTURAL CENTERS: With $1.2 million dollars of Revenue Sharing monies, the Arts Commission purchased three buildings for use as cultural facilities. These buildings were located in the Mission district, Western Addition, & South of Market areas. Development of cultural programming at each of the sites reduced the overall city-wide programming of NAP.

977 - 1978 PROPOSITION 13: Statewide support of Proposition 13 signalled the beginning of cutbacks from state and municipal funds, including, funding support for the arts. Mayor George Moscone pledged support to the Neighborhood Arts Program and arts programming throughout all of San Francisco's neighborhoods.

978 - 1979 MASTER PLAN: The Arts Commission contracted architect Richard Broder, AIA, to design a Master Plan for the renovation of the three cultural centers at the Mission, Western Addition and South of Market. This plan was to comply with fire and life safety codes, and allow for public access of these buildings. $200,000. from Revenue Sharing money was used to begin these plans.

979 - 1980 SUPPORT SERVICES: A new position, the Director of Support Services, was created to consolidate the four NAP city-wide arts support programs: Graphic Services, Technical Bank, Costume Bank and Mural Resource Center. Three of the services were centralized at the South of Market Cultural Center, whose facilities best served the studio, storage and office needs of the Techs, Graphics and Mural Resource Center. The fourth Support Service, the Costume Bank remained at the Western Addition Cultural Center, but under the new auspices of this consolidation program.

DEVELOPMENT OF NON-PROFIT BOARDS: In light of the dwindling government resources due to Proposition 13, it was the recommendation of NAP Director Mark Denton for the staff of the four Cultural Centers to develop advisory committees representative of their respective communities that would evolve into non-profit boards for each of the buildings. These non-profit boards worked to broaden the base of community support for the Cultural Centers and Support Services.

0 - 1981 CETA ARTS DE-FUNDED: The CETA Arts Program, which was the mainstay of staffing for the NAP, the Cultural Centers and Support Services programs, was defunded

severely reducing NAP's staff from 119 to 29 - a 75% cutback in staffing.

RE-EVALUATION/RENEWAL: Severe staffing cutbacks neccessitated restructuring the nature of NAP programming throughout the centers, concentrating on quality of services, facilities, and programs. User statistics at the end of FY 1980-81 indicated that although severe staff cutbacks affected major areas of programming in the centers and services, demand for arts programming and services remained consistent with previous CETA-supported years. The non-profit boards of the Cultural Centers took a more active role in supporting the continuing of programs throughout these centers.

DEVELOPMENT OF FRIENDS OF THE ARTS: A Zellerbach Family Fund gift of $20,000 was used to hire consultant Robert Orser, who met with the non-profit boards of each of the Cultural Centers, and recommended the formation of a non-profit group to fundraise in support of the NAP programs.

81 - 1982 DEVELOPMENT OF THE NEIGHBORHOOD ARTS CONSORTIUM: In order to avoid a duplication of efforts in fundraising, the Neighborhood Arts Consortium was formed, coalescing representative members from each of the Cultural Centers' non-profit boards into one cohesive organization to strategize and coordinate fundraising efforts.

82 - 1983 RENOVATION BEGINS: With the Master Plan completed, renovation Phase I began at the Western Addition Cultural Center to develop its first floor (theater and gallery), and install fire sprinklering at the Mission Cultural Center. A total of $712,500. was allocated that year to complete this phase.

83 - 1984 MEMORANDUM OF UNDERSTANDING: Working in cooperation with each Cultural Center non-profit board, the NAP developed Memorandum of Understanding for the transfer of programming responsibility of the cultural centers from the city (Arts Commission/NAP) to the community-based non-profit boards.

NAC FISCAL REVIEW: The role of the Neighborhood Arts Consortium in fiscal management became more critical to the overall fiscal management of the four Cultural Centers. Preparation of a consolidated accounting system and overall fiscal organization was neceessary to the success of the transfer of staff salaries from the NAP to the non-profit boards of the cultural centers.

FUNDRAISING ROLES - NAC/FOA: The Friends of the Arts took an active role in developing fundraising strategies for the NAP and all other programs of the Arts Commission. This required a coordination of fundraising efforts between the Neighborhood Arts Consortium and Friends of the Arts. The FoA Board of Directors expanded to include Cultural Center and NAC representatives, and FoA established membership on the board of NAC.

RENOVATION & MAINTENANCE: NAP Director and staff firmly established their roles as liaison with the City-contracted architect, City Inspector, and Department of Public Works in facilitating the renovation and maintenance of the four Cultural Centers.

4 - 1985 RENOVATION OF WESTERN ADDITION CULTURAL CENTER/MISSION CULTURAL CENTER - PHASE II/ SOUTH OF MARKET CULTURAL CENTER - PHASE I ($941,600)

IMPLEMENTATION OF STAFF/PROGRAMMING TRANSFER TO CULTURAL CENTER NON-PROFIT BOARDS.

TRANSFER OF FUNDING SUPPORT FROM NAP TO NAC FOR ALLOCATION TO CULTURAL CENT.

1985-86 MEMORANDUM OF UNDERSTANDING: A review of administration and accounting procedures by the City Controller's Office demonstrates that all the cultural centers need to develop independent accounting systems.

NAP requests and review compliance to the MOU from the cultural centers.

RENOVATION: The Mission Cultural Center renovation is delayed due to the Mission Cultural Center staff and board request for changes in design at the site, the additional work for the 1st floor is curtailing the expansion of the 2nd floor.

The South of Market Cultural Center construction for a new roof, foundation and code work is requested ($563,000).

COMMUNITY PROGRAMS: The Arts Commission's Public Arts Fund allocates funding for two neighborhood festivals - Tenderloin and Visitacion Valley. The Chinatown Neighborhood Arts Program forms an advisory group to assist in programming.

First publication of "Sources and Resources for the Visual Artist" and the 2nd edition of "Free Art Classes - Schedule of California Arts Council's Artist-in-Residence".

1986-87 MEMORANDUM OF UNDERSTANDING: After review by NAP Committee and staff, two of the cultural center MOU's are not in compliance. A recommendation is made to contact the board of each center and evaluate community input and assist administration in developing policies and procedures.

RENOVATION: South of Market CC Phase I is in process (roof, foundation) request is made for Capital Improvement funding for next phase of renovation for all three centers - plan specifications. Mission ($85,000), WACC ($56,000), SOMAR (175,000). The funding will provide an architectural review of Master Plans and set up design for the next phase.

COMMUNITY PROGRAMS: Grants for the Arts allocated additional support for the following neighborhoods: Potrero Hill, Sunset and Richmond districts. The Arts Commission's Public Arts Fund is funding neighborhood festivals.

NEIGHBORHOOD ARTS CONSORTIUM: Due to the cultural centers continued conflict in funding appropriation, NAC, after review of its processes by Grants for the Arts, is given notice that each cultural center can apply directly to the city for funding.

1987-88 MEMORANDUM OF UNDERSTANDING: SOMAR (FSSA) is the only MOU in compliance. Mission is requested to review the compliance issues (i.e., the need for liability insurance), and the MOU is suspended. The Western Addition Cultural Center board is developing programming plans, policies and administrative procedures toward an MOU. NAP assists this new board in fundraising. Bayview Opera House has a new administraion and works to form a new community board.

COMMUNITY SITES: Networking is emphasized between the cultural centers and community programs. Planning is in process for a youth apprenticeship program, which culminates in the report, "Beyond the Classroom". A new collaboration is developed between the Apprenticeship Alliance and NAP for apprenticeships, with the Alliance target group of 18-21yr. olds, and NAP working with the age group of 14-18 year olds.

June 15, 1989

MEMORANDUM

To: Mr. Kenneth Dowlin
City Librarian

Attention: Public Documents

From: Lemora Martin
Acting Commission Secretary

Subject: Amendment and/or Correction to Minutes of Regular Monthly Meeting of the Arts Commission dated:
May 1, 1989

For the information of the general public of the City and County of San Francisco, please note that the Minutes of the Arts Commission Meeting, for the date noted above, were approved with the following correction(s)/amendment(s):

Page 2, paragraph 4, should read, "Amalia Mesa-Bains reported on a series of...", not Jeanne Bogardus. Please note this change.

Page 10, Resolution No. 51-89-213: Motion to accept with gratitude three paintings from artist Ethel Herst, etc. should be numbered 51-89-214.

Also, please note on the FINANCE COMMITTEE MEETING of May 31, 1989, Agenda and Minutes:

Item 3, Page 2: The amount of money accepted for the George Washington Statue restoration was $500, not $5,000.

This was duly noted and corrected at the meeting.

Please note all of the above for your records.

cc: Arts Commissioners and Commission Staff.

A G E N D A

1 May 1989

ARTS COMMISSION REGULAR MONTHLY MEETING

Monday, 1 May 1989 at 2:00 p.m.
Public Library, Main Branch - Civic Center
Commissioners' Meeting Room - Third Floor

NOTICE: Requests to testify are accepted by completing an information card and giving it to the Secretary of the Arts Commission who will schedule testimony during the appropriate calendar item.

I. ROLL CALL

II. PRESIDENT'S REPORT

III. DIRECTOR'S REPORT

IV. APPROVAL OF MINUTES

3 April 1989, Regular Monthly Meeting

V. CONSENT CALENDAR

The following items are included in the Consent Calendar, subject to withdrawal at the request of a Commissioner:

("A" = Adopted; "D" = Disapproval) DISPOSITION

Civic Design Committee Recommendations (04/17/89)

1) Motion to approve Bay Area Ridge Trail Identification signs/Phases I, II, III. A

2) Motion to approve Sharon Playground, Golden Gate Park/Phase III. A

Finance Committee Recommendations (04/24/89)

3) Motion to authorize the Director of Cultural Affairs to apply for, accept, and expend, through the Friends of the San Francisco Arts Commission, a grant of $16,000.00, from the Inter-Arts Program of the National Endowment For The Arts, to support expansion of the outdoor temporary site specific exhibits of the Arts Commission Gallery. A

4) Motion to authorize the State/Local Partnership Program Coordinator to submit letters of inquiry and applications to the following for the Artists Live/Work Revolving Loan Fund: Hills Brothers, Hewlett-Packard, Xerox Foundation, Fireman's Fund, First Interstate Bank, Bechtel Power Corporation Foundation, McKesson Foundation. A

V. CONSENT CALENDAR (Continued)

Finance Committee Recommendations (Continued)	DISPOSITION
5) Motion to authorize the Director of Cultural Affairs to apply for, accept, and expend a grant for up to $3,000.00 from Pacific Telesis for a children's workshop at the August 1989 Arts Festival/Flower Show.	A
6) Motion to authorize the Director of Cultural Affairs to contact corporate purchase and exhibition programs for direct purchases of art exhibited at the 1989 Arts Festival/Flower Show and to solicit sponsorship for purchase award monies for the acquisition of exhibited artworks for the City collection.	A
Visual Arts Program Committee Recommendations (04/19/89)	
7) Motion to endorse the Peaceable Realm Project in their efforts to exhibit "The Peaceable Realm" painting by artist Potenza.	A
8) Motion to approve the exhibition concept and artists "Tableaux Vivants" at the Arts Commission Gallery pending funding.	A
9) Motion to approve San Francisco Arts Commission Gallery to apply for a grant from the National Endowment For The Arts pending Finance Committee approval.	A
10) Motion to approve design proposal by Martha Heavenston for the 6th and Folsom Park entryway.	A
11) Motion to recommend an artist or arts professional serve as a member of the design team for the new San Francisco Public Library, with the intention of establishing design parameters for the Art in Public Places Program.	A
12) Motion to approve final payment in the amount of $2,250.00 to Mary Chomenko for completion of the Seawall medallion delivered on April 17th and pending final inspection on April 28.	A
13) Motion to approve final payment to Richard Deutsch in the amount of $2,250.00 for completion of the Seawall medallion delivered on April 24th, pending final inspection on April 28.	A
14) Motion to approve final payment in the amount of $2,375.00 to Christine Puskas for completion of the mural located at the Noe Valley Recreation Center.	A

END OF CONSENT CALENDAR

VI. ORIENTATION PRESENTATIONS

Arts Festival - Anne Smith, Consultant, and Claire Isaacs, Director of Cultural Affairs

Street Artists Licensing Program - Howard Lazar

VII. COMMITTEE REPORTS

Airport Joint Committee Report - Dodie Rosekrans, Chair

Arts Festival Committee Report - Amalia Mesa-Bains, Chair

Civic Design Committee Report - John Kriken, Chair

Finance Committee Report - Barbara Sklar, Chair

Literature Committee Report - Stanley Eichelbaum, Chair

Moscone Joint Committee Report - Nancy Boas, Chair

Music Committee Report - Vernon Alley, Chair

Neighborhood Arts Program Committee Report - Stanley Eichelbaum, Chair

State/Local Partnership Program Committee Report - Rai Okamoto, Chair

Street Artists Program Committee Report - Daniel Genera, Chair

1) Requests by former certificate-holders for priority in issuance of certificate - Carmen Montaner, Julia O'Keefe-Lundy, Gregory Clark.

2) Request by applicant Peterson Tang for postponement of screening until September, 1989.

Theatre Committee Report - Kim Fowler, Chair

Visual Arts Committee Report - Anne Healy, Chair

1. The February 6, 1989, Monthly Commission Meeting Minutes, Resolution No. 26-89-140, should be amended to read:

   Motion to purchase photographs by David Gardner titled "Grandview Point", "Monet's Garden", "High Sierra Reflecting Pool", and "Main Terrace Hot Spring, Yellowstone National Park", etcetera.

(The work "El Capitan and Merced River" was not purchased.)

2. Motion to extend the contract with Interactive Resources, Inc. to allow time for the Office of Historic Preservation to review and accept the Historic Structures Report for Coit Tower.

VIII. UNFINISHED BUSINESS

IX. NEW BUSINESS

X. ADJOURNMENT

May 15, 1989

MEMORANDUM

To: Mr. Kenneth Dowlin
City Librarian

Attention: Public Documents

From: Lemora Martin
Acting Commission Secretary

Subject: Amendment and/or Correction to Minutes of Regular Monthly Meeting of the Arts Commission dated:
February 6, 1989

For the information of the general public of the City and County of San Francisco, please note that the Minutes of the Arts Commission Meeting, for the date noted above, were approved with the following correction(s)/amendment(s): (correcting identification of 2 purchased art works)

Resolution No. 26-89-140 corrected to read:

Motion to purchase four photographs by David Gardner titled, "Grandview Point", "Monet's Garden", "High Sierra Reflecting Pool", and "Main Terrace Hot Spring, Yellowstone National Park".

For the record, "El Capitan and Merced River", was not purchased.

Resolution No. 26-89-141 corrected to read:

Motion to purchase a drawing by Dennis Leon titled "Springline #4", 1989, 30-1/4" x 44-3/8", pastel on paper, from the Fuller Gross Gallery for a price not to exceed $1,800.00 plus tax if applicable, for the MRI facility at San Francisco General Hospital.

The above work was incorrectly titled "Skytime #2".

Please note the above for your records.

M I N U T E S

1 May 1989

The Regular Monthly Meeting of the San Francisco Arts Commission was held on 1 May 1989, at the Civic Center Main Branch of the Public Library, in the Commissioners Meeting Room, Third Floor. Vice President Boas called the meeting to order at 2:25 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Nancy Boas	Robert LaRocca
Vernon Alley (arr. 2:45 p.m.)	Anne Healy
Stanley Eichelbaum	John Kriken
Daniel Genera (arr. 2:45 p.m.)	Barbara Sklar
Kim Fowler	
Amalia Mesa-Bains	
Rai Okamoto (arr. 2:55 p.m.)	
Dodie Rosekrans (arr. 2:45 p.m.)	

Ex-Officio Present	Ex-Officio Excused
Keith Eickman (dep. 3:35 p.m.)	Steven Coulter
	Douglas Engmann
	Alexandra Phillips

II. PRESIDENT'S REPORT

None.

III. DIRECTOR'S REPORT

Director Isaacs announced that, with the Commission's approval, the July Meeting would occur on the 10th, the second Monday in the month, rather than the 3rd, as it would probably be impossible to get a quorum under the Holiday circumstances. The Commissioners agreed, and the date of the July Monthly Meeting was changed to the 10th.

President Boas noted that as there was not yet a quorum, no official business could be conducted, and items IV. and V. on the Agenda -- Approval of Minutes and the Consent Calendar -- would be postponed. The next item would therefore be the Orientation Presentations.

IV. ORIENTATION PRESENTATIONS

Arts Festival - Anne Smith, Consultant, and Claire Isaacs, Director of Cultural Affairs

Director Issacs reported on the history, staffing, and funding of the San Francisco Arts Festival, begun in 1946, in support of the Visual Arts. Anne Smith distributed a document detailing this history, to the Commissioners (attached to original Minutes 05/01/89; distributed to Commissioners at the meeting).

IV. ORIENTATION PRESENTATIONS (Continued)

Arts Festival - Anne Smith, Consultant, and Claire Isaacs, Director of Cultural Affairs

Anne Smith showed slides of the 1988 Arts Festival/Flower Show, at the Hall of Flowers in Golden Gate Park. These slides showed how the floral-themed art was integrated into displays of real flowers. The event was a collaboration between the 50 year old County Flower Show, and the San Francisco Arts Commission. The purpose was to improve the design of the Flower Show and to offer opportunities for two-dimensional artists to exhibit. Purchase prizes encouraged high quality art and eleven works were purchased for the City's collections. Attendance increased greatly.

Ms. Smith described the genesis of the 1990 Multi-Cultural Arts Festival, Festival 2000, a major production currently in the planning stages. By way of comparison, she described the budgets for the 1988 and 1989 Arts Festivals as being about $50,000.00; the budget for Festival 2000 will be around $1,500,000.00 or more. The funds will come from diverse sources: Grants For The Arts has made a major commitment, as have various corporate foundations.

Ms. Smith noted that Commissioners Fowler and Mesa-Bains, and Director Claire Isaacs serve on the Management Committee of the Festival, which oversees the proceedings, and provides expertise and resources. Jeanne Bogardus, Director of the Friends of the San Francisco Arts Commission, the fiscal agent for the funds for the Festival, also serves on this Committee.

Amalia Mesa-Bains (A.M.B.)
~~Jeanne Bogardus~~ reported on a series of community 'round table' discussions, attended by leaders of community-based arts organizations, artists, and other community leaders, which focused on what would be most appropriate and empowering for the communities, in respect to the collaborative nature of the Festival. The international scope of the Festival has been viewed with respect to its relationship to national/local communities of color. Festival 2000 will demonstrate, for educational institutions, new information on culture, tradition, and change in arts and performance. The humanities project portion of the Festival involves work with different departments at San Francisco State University, to identify other resources in the educational community in the Bay Area.

Commissioner Alley asked whether the 1990 Festival would still collaborate with the Flower Show, or would the 1989 Festival be the end of this particular collaboration. Ms. Smith responded that that has not been decided.

Director Isaacs responded that this question underscores one of the reasons for the Orientation Presentations -- to enable and encourage the Commissioners to begin to look at this as a policy issue. For the past several years, the Arts Commission has been experimenting with different ways to run the Festival, of which collaboration with the Flower Show was one. Future collaborations will be determined by the Commissioners' policies.

IV. ORIENTATION PRESENTATIONS (Continued)

Street Artists Licensing Program - Howard Lazar, Director

Howard Lazar described this Program as approved by the voters in 1975, that the Arts Commission shall license people who make and sell their own arts and crafts. (The actual program was begun in 1972, and reiterated by the voters in 1975). The artist shows his/her wares to a committee of artists and craftspeople, where they must verify that this is their own work. A permit is then issued, permitting the artist to sell the work on the streets of San Francisco. This is followed up with an inspection process, on the streets, by the Art Inspector Barbara Noakes, making sure that the work being sold is the work that was approved.

The Program is self-sufficient, funded by the Street Artists Licensing Fees, presently $230.00 a year. This Program has always been self-supporting.

Mr. Lazar passed around samples of these crafts for the Commissioners to see. He noted that as they viewed the work, they should bear in mind that occasionally, violations cases would come before them to be heard; being that the Arts Commission is charged with the responsibility of issuing a permit. Along with this responsibility is the possibility of having to take a permit away, usually in very extreme cases, where everything has been tried to correct the violation -- warnings, discussions, etc. -- all to no avail. The most heinous "crimes" one can commit are:

- °Selling an object the artist did not make;
- °being absolutely rude to the public;
- °impeding the progress of the Art Inspector;
- °striking another street artist;
- °taking another artist's space.

Mr. Lazar stressed the reasons the Commissioners will be asked to hear violations cases, and the importance of those reasons:

- °The Commission is charged with the responsibility of hearing the violations against the law;
- °it is also a violation against the craft/artwork and the artist who did it.

Mr. Lazar described, in some detail, the difficult livelihood of the street artist: Virtually half one's time is spent in the studio making the goods; considerable time is expended trying to get a good spot, through the lottery, to sell their work on the street -- this is not guaranteed, as there are more street artists than spaces to accommodate them. This artist plays "by the rules", with the Art Inspector, and the police, checking on them regularly, and yet someone setting up illegally near them can cut into their business considerably. Of the three-four days they have to sell on the street, probably only one day will afford them a really good space.

IV. ORIENTATION PRESENTATIONS (Continued)

Street Artists Licensing Program (Continued)

Mr. Lazar described an additional challenge to the licensed street artist, the 'non-profit' phenomenon, that emerged three years ago; e.g. blatant merchandising on the streets of commercially manufactured, non-handmade, items by groups claiming to be non-profit charities. Virtually half or more of these groups are not and never were charities. Legally, they must display their cause on the actual item being sold. Recent testimony before the Board of Supervisors, from the Mayor's Office and the Police Department, indicates that many of these groups are covers for drug money. The police do not have the manpower to check out every one of these groups, and they are outside the jurisdiction of the Arts Commission. The charitable solicitors' law is convoluted, expressed in 'legalese', and ambiguous in terms of enforceability. To improve the situation for the legitimate street artist, the Police Department will be assigning one officer to work in tandem with the Street Artist Inspector on the weekends, to check out such 'charitable' groups.

During the above presentations, Commissioners Genera, Alley, and Rosekrans arrived at 2:45 p.m.; Commissioner Okamoto arrived at 2:55 p.m.; Commissioner Eickman departed at 3:35 p.m.

Vice President Boas noted that since there was a quorum, the next items of business would be Approval of Minutes (04/03/89) and the Consent Calendar.

V. APPROVAL OF MINUTES

RESOLUTION NO. 51-89-192: APPROVAL OF MINUTES ADOPTED

RESOLVED, that this Commission does hereby approve the Minutes of the regular monthly meeting of the Arts Commission of 3 April 1989.

MOTION SUBMITTED by Commissioner Eichelbaum, SECONDED and unanimously ADOPTED.

VI. CONSENT CALENDAR

RESOLUTION NO. 51-89-193: CONSENT CALENDAR APPROVAL ADOPTED

RESOLVED, that this Commission does hereby approve the following items on the Consent Calendar and their related Resolutions.

MOTION SUBMITTED by Commissioner Alley, SECONDED, and unanimously ADOPTED.

("A" = Adopted; "D" = Disapproval) DISPOSITION

Civic Design Committee Recommendations (04/17/89)

1) RESOLUTION NO. 51-89-194: Motion to approve Bay Area Ridge Trail Identification signs/Phases I, II, III. ADOPTED

2) RESOLUTION NO. 51-89-195: Motion to approve Sharon Playground, Golden Gate Park/Phase III. ADOPTED

I. CONSENT CALENDAR (Continued)

Finance Committee Recommendations (04/24/89)	DISPOSITION
3) RESOLUTION NO. 51-89-196: Motion to authorize the Director of Cultural Affairs to apply for, accept, and expend, through the Friends of the San Francisco Arts Commission, a grant of $16,000.00, from the Inter-Arts Program of the National Endowment For The Arts, to support expansion of the outdoor temporary site specific exhibits of the Arts Commission Gallery.	A
4) RESOLUTION NO. 51-89-197: Motion to authorize the State/Local Partnership Program Coordinator to submit letters of inquiry and applications to the following for the Artists Live/Work Revolving Loan Fund: Hills Brothers, Hewlett-Packard, Xerox Foundation, Fireman's Fund, First Interstate Bank, Bechtel Power Corporation Foundation, McKesson Foundation.	A
5) RESOLUTION NO. 51-89-198: Motion to authorize the Director of Cultural Affairs to apply for, accept, and expend a grant for up to $3,000.00 from Pacific Telesis for a children's workshop at the August 1989 Arts Festival/Flower Show.	A
6) RESOLUTION NO. 51-89-199: Motion to authorize the Director of Cultural Affairs to contact corporate purchase and exhibition programs for direct purchases of art exhibited at the 1989 Arts Festival/Flower Show and to solicit sponsorship for purchase award monies for the acquisition of exhibited artworks for the City collection.	A
Visual Arts Program Committee Recommendations (04/19/89)	
7) RESOLUTION NO. 51-89-200: Motion to endorse the Peaceable Realm Project in their efforts to exhibit "The Peaceable Realm" painting by artist Potenza.	A
8) RESOLUTION NO. 51-89-201: Motion to approve the exhibition concept and artists "Tableaux Vivants" at the Arts Commission Gallery pending funding.	A
9) RESOLUTION NO. 51-89-202: Motion to approve San Francisco Arts Commission Gallery to apply for a grant from the National Endowment For The Arts pending Finance Committee approval.	A
10) RESOLUTION NO. 51-89-203: Motion to approve design proposal by Martha Heavenston for the 6th and Folsom Park entryway.	A
11) RESOLUTION NO. 51-89-204: Motion to recommend an artist or arts professional serve as a member of the design team for the new San Francisco Public Library, with the intention of establishing design parameters for the Art in Public Places Program.	A

I. CONSENT CALENDAR (Continued)

Visual Arts Program Committee Recommendations (Continued) DISPOSITION

12) RESOLUTION NO. 51-89-205: Motion to approve final payment in the amount of $2,250.00 to Mary Chomenko for completion of the Seawall medallion delivered on April 17th and pending final inspection on April 28. A

13) RESOLUTION NO. 51-89-206: Motion to approve final payment to Richard Deutsch in the amount of $2,250.00 for completion of the Seawall medallion delivered on April 24th, pending final inspection on April 28. A

14) RESOLUTION NO. 51-89-207: Motion to approve final payment in the amount of $2,375.00 to Christine Puskas for completion of the mural located at the Noe Valley Recreation Center. A

END OF CONSENT CALENDAR

I. COMMITTEE REPORTS

Airport Joint Committee Report - Dodie Rosekrans, Chair - No report.

Arts Festival Committee Report - Amalia Mesa-Bains, Chair - No report.

Civic Design Committee Report - John Kriken, Chair - No report.

Finance Committee Report - Kim Fowler, Acting Chair

Commissioner Fowler reported on the discussion of the need for an overall fundraising plan to be developed for the Arts Commission; to coordinate an overall plan for all the Programs, so piecemeal searches for monies will no longer be necessary.

Literature Committee Report - Stanley Eichelbaum, Chair - No report.

Moscone Joint Committee Report - Nancy Boas, Chair

Commissioner Boas reported on several subjects explored at the first meeting involving the new Commissioners:

°An investigation of the amount of money to be spent on the artwork acquired for the Moscone Center expansion (earlier negotiated at $650,000.00 plus leftover funds), which turns out to be less than half of one percent of the cost of the project. The Committee is now looking into the implications of this, will explore it further, and will formulate recommendations to bring before the Commission.

I. COMMITTEE REPORTS (Continued)

Moscone Joint Committee (Continued)

°The architects for the expansion presented a list of indoor sites for artwork to the Committee, and also outdoor sites, (previously rejected). The Committee will explore the feasibility, at this late date, of restoring plans for art to be placed outdoors.

°A presentation from the Redevelopment Agency as to how the Yerba Buena Gardens plans interface with those of the Moscone Center.

Commissioner Boas reported that the Committee will meet again during the next three weeks and will hopefully come up with some concrete recommendations concerning the above.

Commissioner Okamoto wished to know precisely the composition of the other half of this 'joint' Committee.

Commissioner Boas listed the other Committee members: Bob Johnson, curator of the Achenbach Collection at the Legion of Honor Museum; Byron Meyer, a collector and public art figure; Jack Lane, the new Director of the San Francisco Museum of Modern Art; Charlotte Berk, representing the Redevelopment Agency. The four members from the Arts Commission are Nancy Boas, Dodie Rosekrans, John Kriken, and Anne Healy, for whom Rai Okamoto was sitting in, in her absence.

Commissioner Boas clarified that the four non-Commission members of this Committee serve in an advisory capacity, and the real vote rests with the Arts Commission in making determinations with regard to art in public buildings.

Music Committee Report - Vernon Alley, Chair

Commissioner Alley reported that the Committee is currently negotiating two shows for the POPS Concerts; 'An Evening At The Cotton Club', hinging on Gregory Hines' availability; and 'Beach Blanket Babylon Comes to the POPS', with Steve Silver.

Assistant Director Rumsey reported that Michael Smuin of the Symphony was supposed to report on Gregory Hines' availability as of 5:00 p.m. today; if no word is forthcoming, negotiations will proceed with Steve Silver.

Some more discussion occurred regarding definite/proposed attractions. After the next Music Committee Meeting, a list of performers will be available.

Neighborhood Arts Program Committee Report - Stanley Eichelbaum, Chair

Anne-Marie Theilen, Director of the Neighborhood Arts Program, distributed announcements of the Youth Arts Festival, May 17-21, in Golden Gate Park.

COMMITTEE REPORTS (Continued)

State/Local Partnership Program Committee Report - Rai Okamoto, Chair

Leah Forbes, Program Coordinator, announced the completion of the second round of public meetings for the Arts Policy Plan. The first draft has been looked over and refined; the second draft will be available the first week of July.

Ms. Forbes also noted the schedule of a series of workshops, sponsored by ArtHouse, on buying and owning live/work space, at Intersection.

She reported on the Youth Arts Awards Luncheon at the Gallery the previous Friday, honoring eleven San Francisco High School Students who will attend the Summer School For the Arts in Valencia -- having applied and been accepted through an auditions process.

Ms. Forbes reported that the California Arts Council budget is being threatened with a 20% cut by the Governor, due to shortness of funds. There is an advocacy effort to avert this cut and the California Confederation of the Arts is urging the budget be restored, and that a 2.2 million dollar augmentation be added to it to help deflect the rate of inflation that has never been accounted for in the budget. Ms. Forbes urged the Commissioners to send letters to the Governor in support of this effort.

Ms. Forbes reported on Senate Bill 1452, being heard in Committee this week. This will give an opportunity to local arts agencies, e.g. the Arts Commission, to partner with their school district in providing arts education programming. It is an optional opportunity, whereby local partners would apply for funding, with some money coming from the school district, and other matching funds to be raised; and would act, in part, as a regranting fund for community arts resources to apply for programs to be placed in the schools. She announced that she had copies of the Bill, for perusal. She has asked that the Legislative Committee advocate this Bill, so it can be supported by the City.

Commissioner Mesa-Bains asked whether the school district money had to come from the actual budget, or could this be raised in the match. Ms. Forbes responded that the district could raise this money, and up to 25% of the match required of them can be in-kind.

Commissioner Fowler stressed the importance of the Arts Policy Plan, and its implications for the Arts Commission; she stated that having the Arts Commissioners review the second draft, prior to its release, is absolutely essential. She expressed concern that at a focus group she had attended, only a proportionately small group of people affected were present in that planning.

Commissioner Boas concurred that the Commission must review the document prior to its July release. Ms. Forbes responded that this could be done, and discussion followed as to setting a time to do this.

Commissioner Okamoto suggested that the Commission address the Governor on the issue of the California Arts Council budget, and after considerable discussion, the following Resolution was MOVED by Commissioner Okamoto,

COMMITTEE REPORTS (Continued)

State/Local Partnership Program Committee Report (Continued)

SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 51-89-208: BE IT RESOLVED THAT the Arts Commission does hereby recommend that the Legislative Committee of the Mayor's Office support reinstatement/preservation of the California Arts Council budget, and augmentation of that budget, by 2.2 million dollars, to offset the inflation rate of the past three years, by the Governor of California; so that arts organizations in this City and throughout California will continue to flourish and be nurtured as one of the State of California's major industries and human amenities. (See attached). ADOPTED

Street Artists Program Committee Report - Daniel Genera, Chair

The following Resolution was MOVED by Commissioner Eichelbaum, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 51-89-209: Motion to approve requests by former Certificate-holders for priority in issuance of Certificate; Carmen Montaner, Julia O'Keefe - Lundy, Gregory Clark, John Beard. ADOPTED

The following Resolution was MOVED by Commissioner Rosekrans, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 51-89-210: Motion to approve request by applicant Peterson Tang for postponement of screening until September, 1989. ADOPTED

Theatre Committee Report - Kim Fowler, Chair - No Report.

Visual Arts Committee Report - Amalia Mesa-Bains, Acting Chair

The following Resolutions were MOVED by Commissioner Mesa-Bains, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 51-89-211: Motion to approve five new appointments to the Gallery's Advisory Board: ADOPTED

1. Glen Helfand - art critic, writer, graphic designer;
2. Catherine Maechling - attorney-at-law, McCutchen, Doyle law firm;
3. Armando Rascon - artist, Director, Terrain Gallery;
4. Richard Whitesell - Director, ACCESS, Gallery Assistant, Braunstein/Quay Gallery;
5. Wayne Zebzda - artist

COMMITTEE REPORTS (Continued)

Visual Arts Committee Report (Continued)

RESOLUTION NO. 51-89-212: Motion to extend contract with Interactive Resources, Inc. (writing the Historic Structure Report on Coit Tower) to September 30, 1989. ADOPTED

RESOLUTION NO. 51-89-213: Motion to waive art enrichment requirement for the San Francisco Police Pistol range. ADOPTED

RESOLUTION NO. 51-89-~~213~~ 214 i.e.m.: Motion to accept with gratitude three paintings from artist Ethel Herst: ADOPTED

- Untitled, oil on canvas, 48" x 36" (blue architectural image)
- Untitled, oil on canvas, 48" x 60" (townscape)
- In Praesenti, oil on paper, 17" x 22"

Commissioner Mesa-Bains requested that corrections be made to the February 6, 1989 Minutes wherein two purchased works of art were incorrectly identified:

The work reported purchased in the 02/06/89 Minutes, "El Capitan and Merced River" was not purchased. The work, "Main Terrace Hot Spring, Yellowstone Park", was purchased. Therefore, Resolution No. 26-89-140 should be corrected as follows:

> Motion to purchase four photographs by Divid Gardner titled, "Grandview Point", "Monet's Garden", "High Sierra Reflecting Pool", and "Main Terrace Hot Spring, Yellowstone National Park".

The work by Dennis Leon was incorrectly identified as "Skytime #2". Resolution No. 26-89-141 should be corrected as follows:

> Motion to purchase a drawing by Dennis Leon titled "Springline #4", 1989, 30-1/4" x 44-3/8", pastel on paper, from the Fuller Gross Gallery for a price not to exceed $1,800.00 plus tax if applicable, for the MRI facility at San Francisco General Hospital.

Discussion: In response to questions as to the reason for requesting an extension of time, with regard to the Historic Structure Report on Coit Tower, Debra Lehane, Collections Manager and staff liaison to the Visual Arts Committee, responded that Interactive Resources has completed the report; however, the contract specifies that until the Office of Historic Preservation accepts the report, the contract may remain open. That is, if for any reason the Office rejects the report, the Arts Commission may take it back to Interactive Resources to make whatever additions or corrections need to be included, until the Office in Sacramento has given their approval. (Interactive Resources has worked as a consultant with the Department of Public Works, and were approved by the Office of Historic Preservation, to do the Historic Structure Report on Coit Tower -- they already had a lot of background information, and had specific experience. It is a requirement of the grant used to do the repairs, to submit this report to the State. The Arts Commission will ultimately own the copyright on the report.)

I. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report (Continued)

Discussion (Continued): Regarding the waiver of the Art Enrichment requirement for the San Francisco Police Pistol Range, Debra Lehane responded that waiver of an art enrichment portion of a project requires full Commission approval in the form of a Resolution. The reason for the waiver is that the project has gone tremendously over budget, due to the problem of getting the lead out of the soil, which was far more toxic than had been known. This area is only used by police officers and the public has no access to it.

Discussion took place regarding Ethel Herst's gift of three paintings; Commissioner Rosekrans wished to know what the Commission does with the paintings it gets, and whether or not there is a waiting list of City officials who want paintings for their offices; Debra Lehane having responded that the Arts Commission places them in City offices, in response to requests for them. Commissioner Mesa-Bains noted Ethel Herst's generosity in giving the Commission three of her works, instead of the two she had originally intended to give, in response to the Commission's desire for all three. Since Commissioners do have to make aesthetic judgments about accepting such gifts, it is a pleasure to feel so decisively enthusiastic about works of art offered, gratis.

Commissioner Mesa-Bains reported on the final inspection of Mary Chomenko's bronze Seawall project, "Ocean Beach Fossil", and Richard Deutsch's Seawall project, "Propeller", in marble, terrazzo, and bronze. This final inspection was in conjunction with the final payments for the completed pieces. The work fits in beautifully with the overall construction work and natural environment, and was exciting to see.

Commissioner Mesa-Bains opened discussion on the letter* received by all the Commissioners (addressed initially to President LaRocca) from artist Patricia Johanson, in regard to the Sunnydale Pump Station Project. The artist is basically asking to come to San Francisco to personally address the parties in opposition to the piece, e.g. the Audubon Society; she feels that the decisions presently being made about redoing the entire design are not fair to her original concepts, and could be alleviated by her directly addressing the parties concerned. Commissioner Mesa-Bains summarized the concerns of Ms. Johanson, expressed in the letter, citing one of her main concerns as not having heard from the Commission in three months. Director Issacs noted that Curator Jill Manton, currently on maternity leave, had worked on the project for two years prior to her leave. The project is the percent for art portion of the Clean Water Program at the Sunnydale Pump Station. Director Isaacs gave a brief description of the project, and the NEA grant application-in-progress to fund it. The controversial part is a small amount of Bay fill that would provide for the rebuilding of shellfish beds, which used to exist plentifully in the Bay. These would, claim the Audubon Societies of San Francisco and Marin Counties, alienate the migratory birds that feed in the Bay. This is a major Pacific flyway between Alaska and Chile.

*mailed to Commissioners and Public Documents; copy also attached to 05/01/89 minutes (here). lbm

. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report (Continued)

Discussion/Sunnydale Pump Station (Continued): Director Issacs noted that plans are underway to bring artist Patricia Johanson to California to personally meet with all parties concerned -- The Audubon Society, The Clean Water Program, Arts Commission staff, The Bay Conservation Development Corporation (BCDC) -- to discuss redesigning the Art Enrichment portion of the project, so that the migratory bird populations are not driven away.

Commissioner Mesa-Bains noted that artist Johanson's project is conceived as an integral part of the Sunnydale Pump Station construction project, not as a piece of "plop" art; she reiterated that redesign of the construction portion must include redesign of the Art Enrichment portion, and the Arts Commission's mandate to ensure this is the case. She noted Ms. Johanson's professionalism, history of experience in projects of this scope, and willingness to work with local agencies to arrive at a concept and design acceptable to all concerned.

Art Enrichment Curator Regina Almaguer noted that BCDC and the Civic Design Review Committee had given approval to Ms. Johanson's design, prior to the Audubon Society's objections. Any redesign of her project would likewise have to come before these Committees, for approval. She noted the time deadline of August for Clean Water to begin construction on the sewer portion of the project, and the necessity for redesign of the art portion to begin very soon, so that its creation will coincide with the construction.

Commissioner Boas inquired what the Commissioners' role is today, given this situation. Ms. Almaguer responded that the Commission's role is to call an inter-agency meeting among all the above-mentioned agencies and the artist, discuss all the issues, and have Ms. Johanson redesign her project.

End of Discussion

. UNFINISHED BUSINESS

None.

. NEW BUSINESS

Commissioner Fowler introduced the idea of a Retreat for the Commissioners, in non-meeting, non-Consent Calendar circumstances, to look at what the Arts Commission is doing, what its plans are for the future, and other issues. She requested that everyone begin thinking about an appropriate time. Commissioner Mesa-Bains requested that everyone think of ways to fund a strong facilitator. An outside facilitator ensures a neutral way in which all points of view are taken into account. Discussion followed as to the appropriate length of the Retreat. It was decided that a pre-planning meeting would take place, to create a structure. Commissioners Mesa-Bains, Fowler, and Director Isaacs were delegated to act as the pre-planning committee.

NEW BUSINESS (Continued)

Director Isaacs opened discussion on the Jeff Jones Report (on discrimination in arts funding allocations in San Francisco), mailed to the Commissioners approximately a week prior to the May 1 meeting. Commissioner Mesa-Bains noted that reports such as this -- and there are many circulating throughout metropolitan areas in the United States -- ask a fundamental question of what is the cultural composition of a city, in actuality? She stressed that the role of the Arts Commission should be a proactive one, rather than a reactive one. More discussion followed on the theme of long-range redefinition of goals and objectives of the Arts Commission.

End of Discussion.

William Wahrhaftig, representing the Asian Art Museum, presented a copy of a recently published poster depicting an artifact of Asian culture, one to each Commissioner. These are being presented to all City Commissioners by the Asian Art Museum. Complete sets of seven posters are being distributed free to each school in school districts throughout the Bay Area.

ADJOURNMENT

There being no further business, Commissioner Boas adjourned this meeting at 5:00 p.m.

Submitted By:
Lemora Martin
Lemora Martin
Acting Commission Secretary

Approved:

Date: 5/17/89 Signature: Claire N. Isaacs
Claire N. Isaacs, Director of Cultural Affairs

CITY AND COUNTY OF SAN FRANCISCO
ARTS COMMISSION
45 HYDE STREET, SUITE 319
SAN FRANCISCO, CALIFORNIA 94102
558-3463

RESOLUTION NO. 51-89-208

WHEREAS, the City and County of San Francisco benefits greatly from the support of the California Arts Council's grants to its numerous and high quality non-profit arts organizations, and

WHEREAS, the City, County and all non-profit arts organizations within the City and County receive approximately $2,848,000.00 in grants annually, and

WHEREAS, these funds are multiplied many times with matching grants from local corporations, foundations, and donors, and

WHEREAS, these arts organizations which benefit from the California Arts Council's grants program are a major factor in the City's economic life, being the sixth largest industry in San Francisco,

BE IT RESOLVED THAT the Arts Commission does hereby recommend that the Legislative Committee of the Mayor's Office support reinstatement/ preservation of the California Arts Council budget, and augmentation of that budget, by 2.2 million dollars, to offset the inflation rate of the past three years, by the Governor of California; so that arts organizations in this City and throughout California will continue to flourish and be nurtured as one of the State of California's major industries and human amenities.

Adopted May 1, 1989

Claire N. Isaacs
Director of Cultural Affairs

To: Claire Isaacs

R.F.D. #1, Box 328
Buskirk, New York 12028
April 22, 1989

Robert LaRocca, President
Claire N. Isaacs, Director, and
Honorable Commissioners
The Arts Commission of San Francisco
45 Hyde Street, Room 319
San Francisco, California 94102

Dear Commissioner LaRocca, Director Isaacs, and
Honorable Commissioners,

I write to request your guidance and support in regard to my design for the Sunnydale Pump Station. Since I have waited over three months without a word from anyone at the Arts Commission or the San Francisco Clean Water Program, and since time is of the essence if the art is to be re-integrated with the sewer, which is about to go into construction, I also respectfully request that this issue be placed on the agenda of the next Arts Commission meeting.

In December 1987 I was asked to participate "as a co-designer" for the Sunnydale Pump Station (VA 127-87-465 A). I worked in this capacity for more than a year, collaborating with project architects, landscape architects, and the San Francisco Clean Water Program, and consulted with members of the San Francisco Bay Conservation and Development Commission, California Department of Parks and Recreation, California Department of Fish and Game, California Academy of Sciences, U.S. Army Corps of Engineers, citizens' advisory groups, and a number of experts in the fields of botany, lepidoptery, and sedimentology. My design was not conceived in a vacuum. On the contrary, it was developed in conjunction with a wide range of agencies and individuals, and the plans were universally greeted with enthusiasm. By the end of 1988 the project had been approved by the Board of Supervisors, the Arts Commission, and the San Francisco Bay Conservation and Development Commission's Design Review Board.

I was surprised and dismayed when Clean Water staff informed me that I would not be allowed to present my own work at the BCDC Design Review Board Meeting on December 7, 1988. I was also told that I need not appear at BCDC's Full Commission Meeting on January 5, 1989. When objections arose to a single part of my design (shellfish beds in the Bay, designed in conjunction with the California Department of Fish and Game), neither the Arts Commission nor I was informed.

Over a week later, a member of the Arts Commission staff discovered, quite by accident, that there had been negative public comment. Despite my repeated offers to meet with anyone who had objections, to answer questions at the Public Hearings, and to revise the design as necessary, I was unequivocally ordered not to appear in San Francisco. I was told that the problems could be resolved on the staff level.

By January 25, 1989, the decision had been made to "bifurcate the project"-- to separate the "art" from the "heavy construction"-- despite the fact that the engineers at DeLeuw Cather advised against this, noting that it would greatly increase construction costs. In a letter to the San Francisco Bay Conservation and Development Commission, dated January 27, 1989 (enclosed), Robert Cockburn, Director of the Clean Water Program, pledged to "continue our best efforts in association with the San Francisco Arts Commission and the artist, Patricia Johanson, to execute the art and landscape project as designed within the parameters set by the environmental agencies and organizations". He then proceeded to describe, and ultimately gain a BCDC permit for, the original "utilitarian" design scheme that had previously been rejected both by the San Francisco Arts Commission's Civic Design Committee (on January 19, 1988) and BCDC's Design Review Board (on February 8, 1988). This "utilitarian" design consists of a twelve-foot wide asphalt driveway and a continuous strip of planting, separated by a vent duct, all of which runs for a third of a mile along the top of the sewer. Serendipitously enough, there was "no time" for a review by BCDC's Design Review Board, and "no time" for me to redesign the project, despite my assurances to everyone involved that I could redesign in a matter of weeks given a clear set of guidelines.

San Francisco Clean Water obtained a BCDC permit to construct this "monument to expediency" on March 2, 1989, under threat of cease and desist orders and fines to the City. Their pledge, in return for the permit, was to "initiate action to develop a revised set of art and landscaping criteria acceptable to all the permitting agencies. We will then have the art work re-examined and again approach the Commission with another application amendment to incorporate a revised art landscaping project which will meet the requirements of the regulatory agencies. We anticipate letting a second contract for this work." (letter from Robert Cockburn to BCDC, January 27, 1989, page 3).

I would like to draw your attention not only to Mr. Cockburn's promise, but also to the terminology of what he has promised: "a revised art landscaping project". This was never a "per cent for art project" in the ordinary sense.

From the beginning my role was to serve as co-designer of a highly visible public space, that forms a natural extension of a California State Park. My design encompasses not only "art", but also paving, seating, shelter, landscaping, and individual gardens for the public and for wildlife, and Mr. Cockburn's stated commitment (as he well knows) is to this total "art landscaping project". Nor should it be claimed that the "artwork" is "expensive". Harold Coffee of the Clean Water Program told me on several occasions that cost estimates for my landscape/paving design were less than for the "utilitarian" landscape/paving scheme.

One of the most important aspects of my design is that it is integral to the sewer structure. Mr. Cockburn's statement that: "Since the art work cannot be done until the transport structure is completed, it would be approximately 1 1/2 years before the art work will be started" is totally erroneous. (letter of January 27, 1989 to BCDC, page 3). Among the many specific design features that are "tied into" the sewer construction are pilings, foundations, additional reinforcing, an undulating duct and Baywalk, various landscaping elements, and specific sculptural and architectural features. Given any further delay, it may become impossible to reintegrate the so-called "art" with the "sewer" in any meaningful way.

Wherever I have presented this design, the City of San Francisco and especially the Arts Commission have been congratulated for their leadership and vision in the field of public art. Clean Water, itself, in presenting my design to citizens' advisory groups and various agencies, including the California Department of Parks and Recreation, has made a commitment to go far beyond a strip of asphalt and a piece of "plop art". With your guidance and advice I believe we can get this project back on track.

Mr. Cockburn promised to develop "art and landscape criteria" with input from the various agencies. It is imperative that I receive this information forthwith. If (as I suspect) nothing has been done, I am more than capable of meeting with representatives of the various agencies myself, as I suggested at the outset. The San Francisco Bay Conservation and Development Commission has provided a very clear and intelligent set of guidelines for redesign. (See: "Staff Recommendation on Permit Application No. 2-88", February 24, 1989, pages 24-26). I am especially grateful for their closing words: "...the Commission commends the City of San Francisco and the artist for attempting to enhance a basic urban infrastructure project with an innovative and imaginative work of art that could be a tremendous aesthetic, cultural, and educational resource for the citizens of San Francisco and the Bay Area."

I have never felt that the differences were insurmountable. On the contrary, the issues that have been raised may, in the final analysis, produce a stronger design. I believe we can maintain the integrity of the art and landscaping concept, while resolving the objections to the "fill" and "public access", given the good faith of the Clean Water Program, but we must act immediately.

I would be most grateful if you would let me know what steps I can take toward reworking and reinstating my design for the Sunnydale Facilities.

Very truly yours,

Patricia Johanson

Patricia Johanson

OMB No. 3135–0066 Expires 3/31/90

Visual Arts Program FY 1989

Organization Grant Application Form NEA–3 (Rev.)

Applications must be submitted in triplicate and mailed to: Information Management Division/VA (Category name), 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

I. Applicant Organization (name, address, zip)
San Francisco Arts Commission
Art In PUblic Places Program
45 Hyde Street #319
San Francisco, Ca. 94102
Phone: (415) 558-3463

II. Category under which support is requested:
- ☐ Visual Artists Organizations
- ☐ Visual Artists Forums
- ☒ Art in Public Places
- ☐ Special Projects

III. Period of support requested:
Starting July 1, 1989 (month day year)
Ending June 30, 1990 (month day year)

IV. Summary of project description This NEA grant will guarantee ongoing participation and involvement by artist Patricia Johanson in the implementation of her design, "Endangered Garden", which is the public art work funded by the City and County of San Francisco under its Percent for Art ordinance, for the above-ground portion of the Sunnydale Pump Station, a major new sewage pump facility located next to the San Francisco Bay and the Candlestick Point State Recreation Area.

The artist's design is based upon the image of the San Francisco Garter Snake, and will transform one-third (1/3) mile of urban wasteland into a living vital environment while producing:

1. an overall visual enhancement of the site
2. recreation for the public and access to the bay through pathways, seating, and sculptural tidal stairways that represent the wildlife of the site
3. food and habitat for endangered species and wildlife indigenous to the site

In developing the design for this project, the artist has researched the history, archeology and ecology of the site, and has worked closely with S.F. Department of Public Works, California Department of Fish and Game, California Department of Parks and Recreation, Friends of Candlestick Point, California Academy of Sciences, U.S. Army Corp of Engineers, Bay Conservation Development Commission, Strybing Arboretum, citizens advisory groups, and individuals with expertise in the fields of geology, lepidoptery, botany, sedimentology, and local marine biology.

Funds for construction of the Sunnydale Pump Station, and thus for the art project's construction, are provided by the Clean Water Program of San Francisco. (con't)

V. Estimated number of persons expected to benefit from this project. 1,000,000 + per year

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

	Total costs of project (rounded to nearest ten dollars)
A. Direct costs	
Salaries and wages	$
Fringe benefits	
Supplies and materials	
Travel	
Permanent equipment	
Fees and other	
B. Indirect costs	
Total direct costs	$
Total project costs	$ 910,000

VII. Total amount requested from the National Endowment for the Arts ..... $ 50,000

NOTE: This amount (Amount requested): $ 50,000
PLUS Total contributions, grants, and revenues (X, page 3): 860,000
MUST EQUAL Total project costs (VI, above): 910,000

VIII. Organization total fiscal activity

	Actual for Fiscal year ending 6/30 /1987 (month day year)	Estimated for Fiscal year ending 6/30 /1988 (month day year)	Projected for Fiscal year ending 6/30 /1989 (month day year)
A. Expenses	1. $ 2,958,000	2. $ 3,212,000	3. $ 3,176,000
B. Revenues, grants, and contributions	1. $ 2,958,000	2. $ 3,212,000	3. $ 3,176,000

Project Director: Jill Manton, Curator, Art in Public Places Program
Phone: (415) 558-3463

SAN FRANCISCO ARTS FESTIVAL

SUMMARY OF HISTORY, STAFFING, AND FUNDING

1946: Arts Festival's first year. Arts Commission decides it should offer assistance in Visual Arts, as support is primarily in performing arts.

1950-1978 Arts Festival annual affair. Held in public locations including Union Square, Washington Square, especially Civic Center. Arts reflect art of times, e.g. special events include "happenings", "performance art", "giant mobile". Purchase prizes attract major artists. Purchases made in all media, including painting, drawing, photography, printmaking, sculpture, ceramics, woodwork, fibreworks, jewelry, etc. Purchase prizes go into City's art collections.Event includes community arts after Neighborhood Arts is formed, sometimes involves various artists "societies"; crafts component offers craftspeople chance to develop a public, demonstrate techniques; music, dance, etc. also included.

1978: Prop. 13 passes. Purchase prize line item eliminated from Arts Commission budget; major artists begin to fail to participate. Civic Center begins deterioration. Rise of many alternative arts and crafts fairs and festivals, street fairs, etc.

1979: Urban Fair established as separate entity, although Commission Pres. Ray Taliaferro had advocated creation of Urban Fair with State Funds to support SFAC Festival.

1982: Arts Festival goes in with Urban Fair. Commission not pleased with results, as art component is displayed on perimeter of Urban Fair in Moscone Center, little visibility, no "festivity".

1983: Commission organizes Business Committee for Festival and rents Ft. Mason Pier 2, decorates, hold 10 day festival. Attendance only 11,000, with $40,000 loss.

1984/85: Attempt to return Festival to Civic Center. "Fine arts" displayed in Civic Auditorium, Polk and Larkin Halls, to meet objection by artists against outdoor display; crafts shown outdoors but public attendance insufficient to generate good sales. Difficult to combine indoor and outdoor exhibitions. Artists' parade up Market St. fun but fails to generate full media attention.

1986: First year of "focus" festivals. Decision to "focus " one discipline, medium, or audience which is neglected by other institutions or festivals.This year theme is "Public Art vs. Public Sculpture". Forty major works installed in Civic Center, symposium on public art in Gallery in Lisa Hein commissioned environment.

1987: "**Youth Arts Festival**" held in Golden Gate Park. Combined participation of museums, public, private and parochial schools, visual and performing arts. Commission purchases ceramic work featuring multi-cultural population on Golden Gate Bridge, in 50th year of Bridge celebration .

1988: Research begins on festival focussing on new popoulation mix of Ciuty, working title: "**The Arts and Society in a Multi-Cu ltural World**". Commission also accepts invitation of Recreation and Parks Dept. to join with County Fair/Flower Show. Exhibition combining live flowers with two-dimension art based on floral themes , **Floral Extravanganza,** is held in August, 1988, at County Fair Building, as cooperative venture.

Youth Arts Festival is 'spun off', and held under auspices of Education Fund, with Arts Commission assisting technically.

1989: Continued organization of multi-cultural arts festival. Major grant from Grants from the Arts results in reorganization with community-wide management committee, Commission as part of team. Festival scheduled for October 1990 with name "**Festival 2000**". Youth Arts Festival in third year, A/C staff assistance. Arts and Flower show planned for August 1989.

1990: Festival 2000 to open in conjunction with expanded Moscone Center as international art festival with emphasis on performing arts of people of color, including collaborations with major institutions, commissions and projects with community/neighborhood arts organizations.

ARTS FESTIVAL NO LONGER FORMATTED ANNUAL E VENT, BUT COLLABORATIVE VENTURE WITH COMMUNITY AGENCIES, RELATING TO CHANGING NEEDS AND INTERESTS OF ARTS COMMUNITY.

Staffing: Throughout its history, the Arts Festival has been nearly always staffed by consultants, parttime and temporary employees. There is no permanent festival staffing at the Commission, nor budgetary line item for staffing. Joseph Dwyer, the Commission's first Director, hired **Martin Snipper** to organize the Festival in 1946. In the mid 1960's, when Mr. Snipper became Director of the Commission on Mr. Dwyer's retirement, he in turn took on **Elio Benvenuto** to run the Festival.(Mr. Benvenuto also acted as consultant for the new Art Enrichment Program.)

In 1983, **Helene Fortang** directed the Ft. Mason Festival; Frank Pietronigro and Barbara Veatch Vorhees coordinated in 1984 and **Mr. Pietronigro** directed in 1985. As funding for the Festival became ever more difficult, and the city's allocation began to decrease, it was decided to try to absorp direction and control of the Festival into the staff. **Michael Bell**, Asst. Dir. of the Arts Commission directed the 1986 Public Art Festival. **Anne-Marie Theilen**, Dir. of NAP, coordinated the Youth Arts Festival, with **William Roarty** hired as Festival Director.

In 1988 the Commission hired **Anne Smith** as Consultant to research the multi-cultural festival and work with various community groups. She also coordinated the Arts and Flower Show and is doing so for 1989. Ms. Smith, formerly Admin. Dir. for the Carlos Carvajal Dance Group. has been Director of Touring and Performing for the California Arts Council and organized the first state-wide conference on multi-cultural arts for the state Arts Council.

Lenny Sloan, formerly Dep. Dir. of the California Arts Council for Programming, is the Director of the Festival 2000 for 1990. Mr. Sloan has been associated with theatre arts, performed in international arts festivals, and has most recently been been associated with the Rouse Corporation organizing communities for such projects as the New Orleans River Walk.

Funding: An allocation in the General Fund provides the basis for the annual Festival. This has decreased to $13,900 for the currrent fiscal year, from a high of $36,000 in 1986. The Festival account has absorbed all required budgetary cuts for the Commission. However, the Arts and Flower Show is funded by an allocation from the State Department of Food and Agricutlure, Div. of Fairs and Expos. Last year's allocation was $15,000 which included a $9,000 design fee. This year's should be $20,000 in addition to design fees. Other costs are shared with the Flower show, including insurance, security, use of building, attendants, publicity, etc. Final confirmation is awaited on the allocation.

In past years some corporate contributions for each of the various festivals have been received from Chevron, Pacific Telesis, Barney Osher, Bank of America and others.

Grants for the Arts Funding has increased substantially. These grants were in support of the annual Arts Festivals of 1984-86, the Youth Arts Festival of 1987, and startup and funding of the 1990 multi-cultural Arts Festival 2000. (The Arts and Flowers show was not funded through Grants for the Arts.)

1984: $5,500	1987: $18,000	1990: expected from
1985: $11,000	1988: $25,000	Grants for Arts, $180,000
1986: $15,000	1989: $120,000	

Revenues have not been received since the 1985 Festival, which included crafts booths; however, ticket revenues are part of the projection for funding the 1990 Festival 2000.

Collaborations: For many years during the 1970's former Commission Pres. Ray Taliaferro advocated the establishment of a fair in San Francisco from funds used in all other counties for Agricultural District Fairs. He argued that the County of San Francisco was not being given its fair share. This was to be a kind of "*Urban Fair*." It was hoped that these funds would help to support the annual arts festival. However, the Urban Fair was set up as a separate entity, and the hope expressed in a 1979 **S.F. Chronicle** article that the Arts Festival was at last to receive a respectable amount of funding, was dashed.

The 1982 attempt at collaboration with the Urban Fair did not satisfy the Commission because the Festival lost its identity, and the art was relegated to the sidelines, lost in the large number of other kinds of exhibits. However, from 1984 to the present, the Arts Commission, invited by the various Directors of the Urban Fair, has participated in some manner in the Urban Fair. It developed a sculpture exhibition, curated by Michael Bell, for the Ft. Mason site, in the Conference Room, and gave technical assistance in the placement of outdoor works. Mr. Bell also coordinated the display of the City's Departmental exhibits at the Urban Fair. In 1987 Mr. Bell worked on development on a display of the Neighborhood Cultural Centers and the Arts Commission Gallery's selected artists for display indoors at the Civil Auditorium site. In 1988 Neighborhood Arts assisted the Urban Fair with youth art displays, and the Mission Cultural Center worked on the spray can art skating ramps.

In 1989 Collections Manager Debra Lehane is coordinating a display of art and photographs of art which the Arts Commission commissioned for the 1989 Fair at Treasure Island, for the Urban Fair's 50th anniversary of the T.I. Fair at that site.

In 1988 the Arts Commission commenced its collaboration with the other local event funded by the State Dept. of Agriculture, the *County Fair*. The City and County of San Francisco has received such funding for over 50 years. In fact, a generation ago the SF Arts Commission pleaded that it should receive County Fair funding for the Arts Festival, but the State only funds one agency per county for fairs. The collaboration with the Flower Show, which is San Francisco's County Fair, thus has historic significance.

It is generally believed that the arts are the most logical subject to show at a local fair or festival, and market research has indicated that the Urban Fair would greatly increase interest by inclusion of the arts. Thus, it has requested SFAC participation, although it has not funded such participation. Attendance at the County Flower Show, "Floral Extravangza" went up 50% in 1989 due to inclusion of the arts presented by the San Francisco Arts Commission. cni 5/1/89

April 1989

To: Arts Commission of San Francisco
Re: The Arts Festival 1988-1990
From: Anne W. Smith, Festival Coordinator/Facilitator

The Event

The 1988 Arts Commission Arts Festival was presented in conjunction with the San Francisco County Fair Flower Show, August 26 - 28, 1988 at the County Fair Building in Golden Gate Park. This co-presentation represented a new direction of modernizing the Flower Show, while satisfying the Arts Festival's need for a supportive, appealing environment for participating artists, emerging and established.

Two-dimensional art in a variety of media was the focus of a juried and invitation selection of some 90 flower-influenced works created by professional Bay Area artists. A Festival Exhibit Catalog, which was distributed along with an overall Program, to everyone who attended the event.

Festival Coordinator as Liason

1988 was the first time the two events have been combined, and the combination represented not only a shared physical presence, but also joint publicity and planning efforts. The Arts Commission's Festival Coordinator acted in the capacity of liason to the Flower Show, attending their committee and Board meetings year-round, to give input, negotiate issues and represent the Commission's perspective. A major corporate host was secured for the Benefit Preview and Reception held August 25th. Bandiera Winery provided all of the wines for the event, believing this to be a good promotion for their product, which was the first winery to have flower designs on wine bottle labels.

Flower Show Organization

1988 was the 51st year of the County Fair Flower Show, which is the only State of California County Fair that is exclusively devoted to flower and floral related exhibits and the largest judged amateur flower show on the West Coast. A Board of Directors of the Fair is responsible for fiscal organization and planning and represents the Flower Show, Inc. membership of thirty area floral societies who participate in the Show. Participation in the exhibits is open to the public through contacting participating floral societies. Paid staff includes Show Manager Lillian Lee and Flower Exhibit Design Coordinator Bob Laipple, who work with all parties involved.

Event Promotion

As part of the overall shared promotion of the event, a widely admired logo incorporating the concept of arts and flowers was designed by graphic designer Hilda Chen (she also served as Associate Juror for the art exhibit) and used in all publicity and program materials.

The nine Bay Area counties distribution effort included 4,000 copies of the Prospectus for entry, 15,000 flyers(incuding 8,000 in San Francisco Symphony "Pops" programs and 1,000 posters targeted to arts and garden centers, societies, tourist venues, shops, hotels, galleries, civic and neighborhood centers. Three display ads were included in the Chronicle-Examiner Sunday Datebook, for the weeks preceeding and during the event. Bandiera Winery was an active participant in publicity, obtaining airtime with noted chef John Ash discussing the connections between edible flowers, wine, the Flower Show and the Arts Festival.

Introduction of Show Designer

1988 was the first time that, the Division of Fairs and Expositions of the State of California Food and Agricultural Department (the primary financial support of SF County Fair Flower Show), funded a position of Show Designer. The Arts Commission's involvement in the event was a major factor in this decision. Fairs & Expositions hired Jacquelyn Guiffré, a Sculptor and Designer of the Sonoma County Fair Hall of Flowers and a Special Effects Designer for the Tournament of Roses in Pasadena. She worked in tandem with design and curatorial representatives from the Arts Festival and Flower Show to create an impact incorporating a blue and white color scheme, which was extremely pleasing to participating artists, flower exhibitors and the general public.

The Art

Curated by the Festival Juror Claudia Chapline, the art works ranged from Tomye Neal-Madison's "Miniature Chessboard" employing flowers and leather materials to Gary Bukovnik's giant 7'x20' "Eight Piece Rhododenron", an eight-paneled watercolor. The art was deliberately hung higher that would the case in a gallery, to effect a relationship with the flowers. Displayed in the main Gallery of the Fair Building, the work was installed by René Yanez (former Director of Galleria de la Raza) and Support Services technician Jamaica Lumas, on specially textured wall panels and upright flats throughout the room. Special lighting was designed and installed by Technical Support Services Director Ernest Rivera so that the art was highlighted,

but far enough away from the flowers to minimalize any extra heat which could cause them to wilt. All art crew work and installation was completed in four days before the flower exhibits arrived.

In addition to the display of two -dimensional work, Kyung Ja Lee's sculpture, "Crossfire" was selected as a special entrance sculpture, and Chris Fitting's bronze sculptures of Lady Bug and Beetles lent an added touch to the overall impact of the exhibit.

Purchase Prizes

The Purchase Prize Advisory Committee, consisting of local artist Lorraine Garcia (former Development Director of the Mexican Museum) and Art Commissioners Jo Hanson and Peter Rodriguez selected eleven works for purchase and addition to the Commission collection. A listing of those works is attached to this report. Three $500 Awards of Honor were designated for outstanding artistry to Gary Bukovnik, Charles Griffin Farr and Howard Hack.

Children's Art Workshop

A Children's Art Workshop, funded by Pacific Telesis, was begun by teacher-artists from the SFUSD Art Project, two weeks prior to the Festival at the County Fair Building, followed by a very popular drop-in flower art and crafts workshop led by Ken Sakatani and some student helpers during the actual days of the Festival. A room adjacent to the Gallery was decorated explicitly for the workshop, containing work tables and panels exhibiting the art created by pre-Festival workshop.

Musical Touches

Additionally, musicians Mike Ruiz, Tom Evans, Cindy Carlin, David Leisner and Sue Lee (guitar, flute, violin) were deployed at times during festival hours to add an informal, but high quality live musical accompaniment to viewers as they perused the art and flower display. Budget limitations prevented the constant music which would have been ideal for maintaining an exciting visual **and** aural aesthetic, but this was a welcomed start in thr right direction: in the past all music at the Flower Show was recorded and played over the public address speaker system.

Technicalities

For the most part, harmony prevailed among Arts Commission, Flower Show and Division of Fairs and Expos'personnel. There was some expressed

skepticism among flower show members to the effect that neither a blue dominated design, and the additional art works could work. The results of these thoughful changes, however, were enthusiastically embraced once the art and flowers were in place.
Future use of the wall and floor panels is shared by the Arts Commission and the Flower Show, with storage provided by Fairs & Expos at the Cow Palace. Insurance for the art was provided free to the Arts Commission through a rider on Fairs & Expos policy. Armed Security was provided by a local agency, No art was lost or damaged.

A Successful Combination

The combined Arts Festival and Flower Show received a positive response as a high quality, tasteful and beautiful event. The impact of the Arts Festival's participation was also reflected in paid public attendance which increased by 35% over the 1987 Flower Show. There is ample space to double 1988's attendance (10,000) at future Arts and Flowers events. NOTE: This is a primary reason for the Flower Show and Fairs & Expos' interest in supporting the Arts Commission's continued partnership with the County Fair.

1989 dates are August 25 -27. Preview August 24.

Since last October Flower Show and the Arts Commission representatives have been planning another partnership for 1989. Commission's '88-89 funds can only cover the coordinator's fee, the curatorial fees, and the artists' prospectus. To ensure the Arts Commission's involvement, the Division of Fairs and Expositions will greatly expand their financing of the art-related budget. Those funds, the exact amount of which has not yet been confirmed, will go through the County Fair Flower Show's accounts. Thus the art-related services and expenses (other than the above-mentioned items covered by the Art Commission) will be paid by the Flower Show.

As a result of last year's success, the Show Designer, Curator, and Technical Support Services team plan to work together again. The Flower Show personnel will be the same as last year. Additionally, they have a new, very active President in Paul Riviere who is motivating more volunteers.

Plans for the Arts Commission's participation in 1989 include:
(1) the duplication of last year's exhibit theme in the same hall,
(2) fibre arts, hangings and containers in the auditorium,
(3) sculpture in the demonstration garden area of Strybing Arboretum, which

is adjacent to the County Fair Building (Hall of Flowers) in Golden Gate Park,
(4) a modest (i.e. $1,000) site-specific competition in the same area,
(5) a broader range of "portable" performing artists,
(6) the children's drop-in art workshop (corporate funding) and
(7) administration of a corporate purchase prize program to buy art for coporate galleries or sponsor it for placement in City offices. The Arts Commission may act as agent for these purchases.

NOTE: Some people have expressed a wish for the Festival participants to include amateurs as well as professionals, as was the case in previous years at the Civic Center. However, with this year's limited funds, adding so many likely applicants would be impractical from the curatorial perspective.

Public Relations

In January a public relations professional, Sandra Wernecke, was retained by the Flower Show (with input from Arts Commission Coordinator). This action was taken in response to the realization last year that more of a public relations effort and expense would be needed to promote the event and increase public awareness of the attractive arts and flowers combination.

Also, negotiations are underway for some sort of shuttle service to the event, as part of a Golden Gate Park-wide service or a specific arangement with UC Medical Center.

Friends of the Arts provided a few volunteers to help with support staff for the event last summer. With longer lead time this year a larger group can be organized.

	1	ARTS COMMISSION FESTIVAL			COUNTY FAIR FLOWER SHOW	
	2	ADMINISTRATION			ADMINISTRATION	
501	3	Festival Coordinator	7,000	City & County	Show Manager	9,600
504	4	Festival Curator	3,000	City & County	Show Designer	6,000 (*)
502	5	Office Assistants	300	City & County	Office Assistants	1,000
506	6	Travel	0		Travel	1,000
507	7	Office Supplies	100	City & County	Office Supplies	1,200
508	8	Telephone & Postage	500	City & County	Telephone & Postage	1,000
509	9	Dues	0		Dues	850
510	10	Insurance	?*	Fairs & Expos	Insurance	4,500
511	11	Mgr/ Director Meetings	0		Mgr/Director Meetings	2,400
	12	MAINTENANCE&OPERATIONS			MAINTENANCE&OPERATIONS	
522	13	Matron	0		Matron	250
326	14	Equipment Rental	1,000*	Fairs & Expos	Equipment Rental	200
527	15	Temp Electrics Work	1,500*	Fairs & Expos	Temp Electrics Work	300
531	16	Trash Removal	0		Trash Removal	300
532	17	Concession Development	0		Concession Development	300
532	18	Table Rental	0		Table Rental	600
	19					
	20	PUBLICITY +			PUBLICITY	
541	21	Director's Fee	0		Director's Fee	✓6,400 (Arts Comm.)
542	22	Professional Services	0		Professional Services	✓4,400
543	23	Supplies	200	City & County	Supplies	✓1,000
544	24	Advertising	2,000*	Fairs & Expos	Advertising	✓10,000
545	25	Promotional Expense	(500)	Fundraising	Promotional Expense	✓800
546	26	Public relations	(500)	Fundraising	Public relations	✓500
547	27	Pre-Fair/Fest. Attractions	0		Pre-Fair/Fest. Attractions	500
548	28	Seasonal Signs&Banners	200*	Fairs & Expos	Seasonal Signs&Banners	1,000
	29					
	30	ATTENDANCE OPERATIONS			ATTENDANCE OPERATIONS	
561	31	Ticket Sellers & Takers	0		Ticket Sellers & Takers	2,400
~~562~~	32					

* Fairs & Expos Requested #

(*) Jacque Guiffre's Budget Item

PRODUCER'S STATEMENT

The Bay Area's location on the edge of the continent and at the gateway to the Pacific has endowed us with a greater diversity of ethnic and cultural influences than any other place in the country. Asian, African American, gay, Hispanic, Native American and a wide variety of European cultural influences are a part of day to day life. Our freedom and tolerance for new ideas allow Bay Area artists to experiment with an enormous range of forms. West Coast artists have come to work within a different set of values. Ways of working are built on many and sometimes conflicting schools of thought, a different way of looking at artistic issues. Artists in the Bay Area enthusiastically embrace interdisciplinary art; they aren't bound by their primary training. They cross back and forth fluidly, discovering and exploring other disciplines.

The Bay Area has long been a re-inventor of institutions and the birthplace of major social-political as well as cultural movements in this country. It was the first place on the West Coast to build institutions that referenced tradition and it then became one of the first to provide the freedom to re-invent. If we have gained confidence over the last several decades and are achieving a new maturity about the relevance of art in our contemporary society, the next step should be to dedicate a new kind of institution to those ideals. Festivals are now considered to be one of the most flexible and responsive institutions a community can create.

The Bay Area, in its effort to self-define has been one of the strongest contributors to the "regional-as-rich" school of American art. It has long been the home of the independent artist and continues to be the highest per-capita artist population in the country. San Francisco composer Henry Cowell argued as early as the thirties that with his Oriental music training America could avoid a single academy and define itself in many ways. Cowell's student, John Cage, combined elements of Afro American jazz and Asian musical forms to develop his concepts of "chance music". The Bay Area's national recognition as a significant contributor began with a wide arena of sharing in the diversity of popular culture on over 100 stages at the turn of the century. San Francisco was a place which both launched major artists and drew the attention world.

The San Francisco Art Institute faculty of Ansel Adams, Clyford Still, Richard Diebenkorn, Mark Rothko, et al, were the examples of the thirties and forties. The Beat poets of the fifties, who incorporated the culture in their verse, changed the assumptions about the very structure of American literature. The popular culture of the sixties and the avant-garde departures of the seventies have continued to articulate a Bay Area signature. The eighties have generated a mature body of multicultural organizations that begin to reflect the real population makeup of San Francisco and the Bay Area.

We are no longer a society dominated by a single Western European tradition, and the speed of the changes that have brought us to this state is causing

many groups and individuals to reevaluate their definition of the American aesthetic.

As the demographics and complexion of our culture take on a new shape in the last decade of the twentieth century, it is critical that we use all of the tools at our disposal to create common language and legacy out of our different traditions and the new traditions we find unfolding in front of us. When faced with such complexity, the power of art to juggle the balance between passion and reason has always emerged as one of our best tools for finding common purpose.

FESTIVAL 2000: A Celebration of Cultural Diversity In The Arts creates a blueprint for the future , serving as a national model for public-private cultural partnerships in the l990's and as a map to the future for artists, presenters, scholars, developers, and social architects.

FESTIVAL 2000, San Francisco's Multicultural Festival, is the result of a marvelous equation. It began as a vision conceived by several separate entities simultaneously and proceeded to become a reality with some comprehensive planning, creative collaboration of resources and strong community partnerships. This combined with a mandate for artistic excellence and successful public programming equals **FESTIVAL 2000**.

In the fall of l988, a multicultural consortium of arts organizations joined with the San Francisco Arts Commission and Grants for the Arts to develop a community plan for a Festival of national and international significance which would present the works of artists of color. The collective works of these groups was energized by the recent success of the National Black Arts Festival in Atlanta, the critically acclaimed San Francisco Festival which was presented at the Kennedy Center, and a variety of economically and artistically successful festivals of new works presented throughout the world. Through the success of events such as these, it became apparent that public-private partnerships were fundamental to the community plan.

Rudy Nothenberg, San Francisco's Chief Administrative Officer, saw the occasion of the opening of the Moscone Convention Center Expansion as an opportunity to highlight not only the strong relationship between the arts and tourism, but as an even greater opportunity to showcase the breadth and diversity of our arts community.

NOTES ON *TOWARD 2000* MANAGEMENT STRUCTURE 3/27/89

Executive Producer/Artistic Director LENI SLOAN
Overall vision, direction, implementation and evaluation of *Toward 2000* .

Development Director/Facilitator ANNE SMITH
Critical Thinking-Long Range Planning; Facilitates Inter-Agency relationships; resource & fundraising development of $$, budget, people.

Communications Director CAROL TOWNSEND
Journalist-in-residence, public information officer, think tank facilitator, in-house communications, quarterly report to the field.

General Manager TBA
Supervises at direction of Executive Producer, the day-to-day operations.

Administrative Assistant for Administration DAVID MELANÇON
Project administration of :Managment Committee operations, print & media coordination, contracts for venues, sponsorship point person, labor relationships, collaborating institutions, budget and finance, galas/parties, office management, concessions/licensing.

Administrative Assistant for Program URSULA SMITH
Artist coordinator, curators & juries, community outreach, artist contracts, public agency liason labor: artists/production, collaborating presenters, $$ to program facilitators, public events, volunteer coordination, souvenir program coordination.

Graphics Support TBA

Support Services TBA

Concession & Sales TBA

ORGANIZATION AND MANAGEMENT

A public/private partnership has been organized to design and implement the Festival plan.

The Festival is a partnership project including the San Francisco Arts Commission, The Moscone Convention Center, The San Francisco Convention and Visitors Bureau, Grants for the Arts of the San Francisco Hotel Tax Fund, local artists and arts organizations, small and large. This document extends the invitation to the private sector to join this exciting partnership.

Friends of the Arts, a 501 (C) (3) support organization affiliated with the San Francisco Arts Commission serves as fiscal agent for the Festival.

Representatives from a cross section of the community have agreed to serve as members of a Management Advisory Committee. This committee includes: Jeanne Bogardus, Friends of the Arts; Sharon Combs, Grants for the Arts; Kim Fowler, Theatre Artaud; Lorraine Garcia, Multicultural Consortium; Michael Gehret, San Francisco Symphony; Dale Hess, San Francisco Convention and Visitors Bureau; Claire Isaacs, San Francisco Arts Commission; Lotfi Mansouri, San Francisco Opera; Amalia Mesa-Baines, San Francisco Arts Commission; Joyce Moffat, San Francisco Ballet; Nancy Wang, Multicultural Consortium.

The Festival is administered by Lenwood O. Sloan, Executive Producer. His core staff includes Anne Smith, Project Facilitator; Carol Townsend, Communications Director; David Melancon, Administration; Ursula Smith, Programming; and Elizabeth Gee, Support Services Manager.

A team of national consultants for the project provided valuable assistance in the development of the project plan. These consultants will return at the completion of the project to evaluate the Festival's success and provide input for the possible replication of this project in the future. These consultants include: Michael Alexander, Touring and Presenting, Los Angeles Arts Festival; Bill Cooke, Independant Consultant, Public/Foundation fundraising; Elyse Cotant, Development Consultant, Management Plan; Rick Foster, Development Consultant, Sponsorship Development; Kjris Lynd, King County New Works Festival, Commissions; Joe Millelo, BAM Next Wave Festival, Artistic Program Planning; Planned Advantage, Destination Management, Logistics; Jo Sann, InRoads Festival, Budget and Management; Mikki Shepard, Brooklyn Academy of Music; Michelle Smith, National Black Arts Festival, Project Development.

PROGRAMMING

The pattern of multicultural festivals regionally, nationally and internationally has been to look back from where we have come, to pay tribute to tradition, and to promote an understanding of the history of the diverse cultures of people of color in America. We salute the achievement that the sponsors, organizers and funders of such events have made on confirming the partnership of this broad constituency in building an American aesthetic.

As we enter the last decade of the 20th century and move toward the millennium, artists, scholars, presenters, foundations and public officials have become aware of the importance of looking ahead.

FESTIVAL 2000: A CELEBRATION OF CULTURAL DIVERSITY IN THE ARTS will present works of multicultural artists which demonstrate new forms and new directions and create cross cultural partnerships in the production and development of new works. As a result, **FESTIVAL 2000** will enhance the city's unique tourism market and provide high visibility and long term impact on audience development locally, regionally, and nationally.

FESTIVAL 2000 will be a fifteen-day Festival in San Francisco, October 14 through 28, 1990. Events which enhance and support the Festival's philosophy and community will precede and follow the actual fifteen-day Festival. These events will provide an overture to the Festival and expand its impact. The Festival activities will include six components:

1. **Anchor Events.** Events with artists of national and international prominence at one to three anchor sites will demonstrate the partnership between local multicultural organizations and large institutions. These events will be selected by the Executive Producer in consultation with advisory committees.

2. **Collaborations and Co-Commissions.** Events will be collaborations between regional artists and nationally/internationally known choreographers, composers, playwrights, and media artists. Works will reflect new forms and new directions as well as strong models for partnership between collaborating artists and producing organizations. Works will also demonstrate an ability to be toured, thereby creating revenue generating products for its participants. These works will serve as a philosophical "lens" which the world's art market can use to focus on the unique nature of cultural diversity in the Bay Area. Commissions and collaborations will be selected on the strength of applications submitted to the Festival and selected by an advisory panel to the Festival.

3. **Entertainment and Attractions.** Events which are high energy celebrations of popular culture in the Bay Area---concerts, parades, and interactive social events. These serve as a catalyst for understanding cultural pluralism in the shaping of the themes and images which enrich the artists' work. These events assist the Festival through wide public participation. Entertainment and attractions will be selected by Festival staff.

4. **Public Events.** Events which will bring the Festival's activities to the street corners, public halls, and marketplaces---a true city-wide celebration outside the normal performance or exhibition venues, where the general public gets to participate and become engaged in the Festival theme. Public events will be selected by Festival staff.

5. **Institutional Partnerships.** Festival staff will identify programs planned by organizations for the Fall of 1990 that reflect the Festival's theme and concept. The Festival will collaborate with those partners through production or marketing assistance to enhance the critical mass of the Festival.

6. **Exhibitions, Workshops and Symposia.** These events will focus on the visual, literary and scholastic themes included in the Festival activities. Exhibitions and displays will be curated throughout the city. Workshops, lectures, demonstrations and master classes will be presented in conjunction with area elementary schools, secondary schools and colleges. Scholarly symposia will focus on issues of aesthetics, new forms and new directions for multicultural arts. These activities will not only provide a framework for presentations in the Festival but a critical body of documentation for future study.

NOTE: A sample program of work now being considered and the application for collaborations and commissions follow.

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A G E N D A

5 June 1989

ARTS COMMISSION REGULAR MONTHLY MEETING

Monday, 5 June 1989 at 3:00 p.m.
Public Library, Main Branch - Civic Center
Commissioners' Meeting Room - Third Floor

NOTICE: Requests to testify are accepted by completing an information card and giving it to the Secretary of the Arts Commission who will schedule testimony during the appropriate calendar item.

I. ROLL CALL

II. PRESIDENT'S REPORT

III. DIRECTOR'S REPORT

IV. APPROVAL OF MINUTES

1 May 1989, Regular Monthly Meeting

V. CONSENT CALENDAR

The following items are included in the Consent Calendar, subject to withdrawal at the request of a Commissioner:

("A" = Adopted; "D" = Disapproval) DISPOSITION

Civic Design Committee Recommendations (05/15/89)

1) Motion to approve San Francisco Police Department Pistol Range renovation/Phase II. A

2) Motion to approve Richmond District Police Station renovation/Phase II. A

3) Motion to approve Civic Center Plaza renovation/ Phase IIa. A

4) Motion to approve Police Koban, Union Square/ Phases I, II, III. A

5) Motion to approve community garden in Adam Roger's Park, Hunter's Point/Phases I, II, III. A

State Local Partnership Program Committee Recommendations (05/16/89)

6) Motion to approve the Arts Commission's acceptance of the code guide booklet for performing arts spaces, titled "The Inspector Cometh", as prepared by Richard Reineccius per contract agreement with the San Francisco Study Center. A

V. CONSENT CALENDAR (Continued) Disposition

Finance Committee Recommendations (05/31/89)

7) Motion to accept a gift of $500 from the San Francisco Chapter of the Sons of the American Revolution to relocate and restore a statue of George Washington. A

8) Motion to accept a donation of $5,000 from the Security Pacific National Bank for support of the Arts Commission Gallery's outdoor temporary site specific exhibition program. A

9) Motion to approve the submission of a grant application to the Skaggs Foundation in the amount of $5,000 to help underwrite the Apprenticeship Project of the Neighborhood Arts Program. A

10) Motion to authorize the Director of Cultural Affairs to request a supplemental appropriation in this year's budget for the Arts Policy Plan Project; NEA match. A

Street Artists Program Committee Recommendations (05/24/89)

11) Motion to make request to Board of Supervisors for re-designation of street artist selling spaces "L-1" and "L-2" (Leavenworth Street, west side, Beach to Jefferson Streets) by exempting spaces from doorway regulation; by providing for annual review. A

12) Motion to make amendment to policy on granting priority in issuance of new certificates to former certificate-holders. A

13) Motion to approve requests by former certificate-holders for priority in issuance of certificate: Sandra O'Brien, Kristan Pokorny, Genevieve Simpson, Carol Foster, Angela Smidt, Hubert Ortis, Cosmos Osonzi, Uchenna Osonzi, Soon Ja Ku, Alice Blandy, Fen-Ying Chen. A

14) Motion to approve request by applicant for priority screening and issuance of certificate: Gregory Kiefer. A

END OF CONSENT CALENDAR

VI. ORIENTATION PRESENTATIONS

1. POPS Concerts - Dennis Rumsey

2. Awards of Honor - Claire Isaacs

VII. COMMITTEE REPORTS

Airport Joint Committee Report - Dodie Rosekrans, Chair

Arts Festival Committee Report - Amalia Mesa-Bains, Chair

Civic Design Committee Report - John Kriken, Chair

Finance Committee Report - Barbara Sklar, Chair

Literature Committee Report - Stanley Eichelbaum, Chair

Moscone Joint Committee Report - Nancy Boas, Chair

Motion favoring a request for one percent (1%) of construction costs of the expanded Moscone Center for art enrichment as per Admin. Ord. 3.13.

Music Committee Report - Vernon Alley, Chair

Neighborhood Arts Program Committee Report - Stanley Eichelbaum, Chair

Proposal of Supervisor Jim Gonzalez to transfer authority for physical maintenance, repair, and renovation from the Arts Commission to Department of Public Works.

State/Local Partnership Program Committee Report - Rai Okamoto, Chair

Richard Reineccius reports on Mission Bay.

Street Artists Program Committee Report - Daniel Genera, Chair

Theatre Committee Report - Kim Fowler, Chair

Visual Arts Committee Report - Anne Healy, Chair

1. Motion to authorize the Director of Cultural Affairs to enter into contract with Steve Gillman for the Art Enrichment contract at Pier 7 for a total contractual fee of $56,700.00.

2. Motion to accept with gratitude from Eleanor Kent a work of art by Jo Hanson titled Street Song #6, 1981, found object collage, 14-½" x 17-¼" framed for the City's Art Collection.

3. Motion to increase the contract with Ruby Newman for the maintenance of the Golden Gate Park Carousel by $3,959.00 and authorize payment to the contractor of the same amount for expenses incurred, and to change the final payment in the contract of $500.00 to an interim payment.

4. Motion to accept the invitation to be a sponsor of the Art and Architecture of Treasure Island, 1939-1940 symposium and celebration to be held on Treasure Island September 16, 1989, 1:00-5:00 p.m. and to contribute $100.00 toward the costs of the event.

VIII. UNFINISHED BUSINESS

Future dates of Arts Commission meetings

July 10, Monday (due to the 4th)
August 7, Monday
September 6, Wednesday (due to Labor Day)
October 2, Monday
November 6, Monday
December 4, Monday
January 8, Monday (due to New Year's)

IX. NEW BUSINESS

X. ADJOURNMENT

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M I N U T E S

5 June 1989

The Regular Monthly Meeting of the San Francisco Arts Commission was held on 5 June 1989, at the Civic Center Main Branch of the Public Library, in the Commissioners Meeting Room, Third Floor. Vice President Boas called the meeting to order at 3:20 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Robert LaRocca (arr. 3:45 p.m.)	Vernon Alley
Nancy Boas	Kim Fowler
Stanley Eichelbaum	Anne Healy
Daniel Genera (arr. 3:30 p.m.)	Dodie Rosekrans
John Kriken	
Amalia Mesa-Bains	
Rai Okamoto (3:55 p.m.)	
Barbara Sklar	

Ex-Officio Present	Ex-Officio Excused
Keith Eickman	Steven Coulter
Alexandra Phillips (arr. 4:00 p.m.)	Douglas Engmann

II. PRESIDENT'S REPORT

Vice President Boas postponed this Report, due to the late arrival of President LaRocca, and there not yet being a quorum.

III. POPS PRESENTATION - Dennis Rumsey

Assistant Director and Music Committee Staff Liaison, Dennis Rumsey, gave a brief overview of the history and present activities of the Arts Commission/Symphony POPS Programs. About 40,000 tickets are sold each year for the nine concerts at the Civic Auditorium.

The essence of the POPS Concerts is good music in a relaxed setting, by world class artists; a casual atmosphere and three hours of a good time at an affordable price. The least expensive ticket this season is $2.00; for 30 or so years, the Arts Commission has made certain that the public has access to a reasonable number of inexpensive tickets.

The Civic Auditorium, built at the early part of the century, was constructed to house the Panama Pacific Exposition Austin Organ. Over the decades it has undergone many restorations to preserve sound and quality. Occasionally, the POPS uses it for special programs. The decorating committee transforms a cavernous, drafty main hall into an inviting atmosphere for the occasion, with art-work, plants, balloons, etc. The main auditorium is cleared of row seating, and is set up with 2,274 tables, each seating six, covered with traditional red and white checkered table cloths. Candles are on each table, and helium balloons are attached to each table. Over the stage a POPS Diamond logo blinks on and off.

III. POPS PRESENTATION - Dennis Rumsey (Continued)

The doors open at seven, and those with table seating often bring picnic baskets.

The POPS originated during the Depression of the 1930's, to introduce a note of happiness into a grim, sad era. The City Fathers negotiated a subsidy to underwrite the hiring of musicians specifically for symphony concerts, band concerts, and a chorale for special concerts. To this day, the Civic Chorale is featured in at least one of the nine concerts. This was voted into approval by the citizenry; it was designed originally to give employment to musicians while providing music for the populace. At the time of the Ordinance's passing, the City of San Francisco was the first city in the country to pass a tax law which helped to underwrite the employment of musicians.

Mr. Rumsey listed some of the artists who have performed at the POPS: Yehudi Menuhin, Isaac Stern, Lily Pons, Christian Flagstadt, Jascha Heifitz, Arthur Rubenstein, Marian Anderson. Ballet Theatre -- now known as the American Ballet Theatre -- was sponsored by the Arts Commission in the thirties and forties. The Ballet Russe de Monte Carlo was sponsored many times by the Arts Commission. The San Francisco Ballet, under the direction of the Christiansen brothers, was sponsored by the Arts Commission in its early, formative years. In time, the Symphony became an independent, world-reknowned entity, and the relationship between the Arts Commission and the Symphony has evolved accordingly. Presently, the Arts Commission is the actual producer of the POPS. The tax base money must be channeled through the Arts Commission. The Music Committee meets often with the Symphony to list artists, and to begin programming a nine concert season -- which takes a year to put together. Many artists are beyond the Commission's financial means, e.g. today it is not uncommon for an artist to command $100,000 for 40 minutes on the stage. There is a commitment to keeping a certain number of tickets very low priced, and even the highest priced tickets -- $28.00 -- are reasonable by current standards, and these are for Ella Fitzgerald's appearance, this upcoming season.

Between 1951 and 1976, Arthur Fiedler handled programming of the concerts, and they were nearly always sold out. After his passing in 1976, the Arts Commission necessarily took a much stronger, "hands-on" role in the POPS programming.

Mr. Rumsey gave a historical overview of the budget, placing the current situation in perspective. In the thirties, $10,000 was set aside for Symphony and Municipal Band concerts for a full year. This year the budget for the POPS alone is nearly $800,000. The least expensive ticket in the thirties was thirty cents. The POPS continues to keep a low priced ticket, while costs increase. By Charter mandate, section 6.4, the POPS is underwritten by one-half cent on each $100 of assessed property tax. That has grown to slightly over half a million dollars. The balance of the income is derived from ticket sales.

III. POPS PRESENTATION - Dennis Rumsey (Continued)

Several years ago, the Arts Commission passed a Resolution authorizing a complimentary ticket policy, authorizing the Commissioners to receive up to an average of four tickets per concert for each of the nine concerts. Mr. Rumsey distributed a POPS brochure to the Commissioners, asking that each select the concerts he/she would like to attend.

Commissioner Eichelbaum noted that for years, Arthur Fiedler was the Star of the POPS concerts, and an equal replacement for him has never been found, necessitating the search for star attractions each year.

Mr. Rumsey wished to add, in closing, that a portion of the Arts Commission's net profit from the POPS concerts goes toward underwriting various Arts Commission Programs.

Commissioner Genera arrived at 3:30 p.m., during the above report.

IV. DIRECTOR'S REPORT

Director Isaacs briefly described the opening night of the POPS, and the reception taking place prior to the concert, extending an invitation to the Commissioners. This reception honors a delegation from EL Paso Natural Gas Company, which donates $50,000 to the POPS.

Director Isaacs noted that Commission Secretary Lemora Martin, also a professional artist, will be having an Open Studio the weekend of June 10-11, in the East Bay, and encouraged everyone to attend. Ms. Martin passed out invitations.

Director Isaacs noted difficulty in recent weeks, insuring a quorum at Committee meetings. She suggested making up "I will/will not attend" cards, to be given to the Commissioners, along with an updated list of Committee meeting dates, times and locations for the next several months, to help improve attendance. Some discussion took place. The cards will not, however, replace the telephone calls several days prior to a meeting, to insure a quorum.

Director Isaacs described the book, "Collected Board Sense: Common Sense For Non-Profit Board Members" that she ordered and read, with a view to the group of new Commissioners coming to the Arts Commission. She noted that while the Arts Commission is a City agency, with appointed Commissioners, rather than a non-profit board, 80-90% of the information is applicable and useful.

Brown Act rules, as applicable to retreats, have been discussed with the City Attorney's Office. A helpful book, Open Meeting Laws, has been ordered, and there will be a report in the future.

IV. DIRECTOR'S REPORT (Continued)

As regards the request by Sue Bierman, retired Ex-Officio Arts Commissioner and former President of the City Planning Commission, to sit in for Douglas Engmann, the City Attorney's Office has informed Ms. Isaacs that this is not allowed by the Arts Commission's Charter. The Commission may not accept a delegate filling in for a Commissioner; the person may attend meetings as a private citizen, only.

Director Isaacs distributed two booklets to the Commissioners: "Live/Work San Francisco/Creating Space By The Rules" and "The Market Street Art In Transit Program", initiated by Curator, Jill Manton.

Debra Lehane, Collections Manager, distributed copies of "San Francisco Civic Art Collection: A Guided Tour to Publicly Owned Art of the City and County of San Francisco". It is hoped that enough funds will be raised by sales for a second printing. This project has involved over two years of work. It is the first since a survey published in 1976.

Jeanne Bogardus, Director of the Friends of the San Francisco Arts Commission, announced that in conjunction with this publication, the Friends are organizing a reception to celebrate, on June 28, 5 - 7:00 p.m. at the Portman Hotel, and to greet the new Commissioners. Tickets also will be sold, to offset the deficit remaining from publication costs. Wayne Thiebaud, whose painting graces the cover, has been invited to sign copies.

Commissioners LaRocca, Okamoto, and Phillips arrived during the Director's Report at 3:45, 3:55, and 4:00 p.m., respectively. President LaRocca requested another Roll Call, to establish that there is now a quorum. The Secretary did so, and this attendance is reflected in Item I of these minutes.

Awards of Honor Presentation

Director Isaacs briefly described the history and purpose of the annual Awards of Honor, presented by the Arts Commission to distinguished individuals in the creative arts (document mailed with Agenda/attached to original minutes).

Director Isaacs explained that it was not possible to present Awards in 1988. However, the tradition of annual awards dates back to 1971, and she proposed that awards be given in 1989. Otherwise, continuity would be lost. She explained that for the past few years the awards were presented at a fundraising banquet. However, in earlier years the awards were presented at the opening of the San Francisco Arts Festival. In view of the time and staff constraints this year, she proposed that the Commission consider a nomination and presentation approach for this year only which would enable the Commission to hold the awards with less effort.

IV. DIRECTOR'S REPORT (Continued)

Discussion followed. President LaRocca noted that, considering the budgetary constraints, a lavish banquet is not necessary to honor the artists. Several Commissioners voiced concern about the time and staff involved in creating this event.

Anne Smith, Arts Festival Consultant, stated that the award winners could be introduced at the Arts Festival and Flower Show reception, which is being hosted by the Friends of the San Francisco Arts Commission.

Director Isaacs proposed that the Commissioners submit possible names as a nominating process, rather than conducting a broad, community-wide poll, as has been done in the past.

Commissioner Mesa-Bains urged that, given the multi-cultural composition of San Francisco's arts community, the list of nominees reflect this diversity.

Commissioner Mesa-Bains also recommended that the Arts Commission commit itself, in lieu of a special awards ceremony, to appropriate press materials, such as brochures, and informational packet.

End of Discussion.

V. APPROVAL OF MINUTES

Commissioner Mesa-Bains noted a correction to the Minutes of the Regular Monthly Meeting of 1 May 1989: Page 2/paragraph 4 begins with "Jeanne Bogardus reported on...". This should read, "Amalia Mesa-Bains reported on, etc.".

The following Resolution was MOVED by Commissioner LaRocca, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 65-89-215: APPROVAL OF MINUTES ADOPTED

RESOLVED, that this Commission does hereby approve the Minutes of the regular monthly meeting of the Arts Commission of 1 May 1989.

VI. CONSENT CALENDAR

The following Resolution was MOVED by Commissioner Eichelbaum, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 65-89-216: CONSENT CALENDAR APPROVAL ADOPTED

RESOLVED, that this Commission does hereby approve the following items on the Consent Calendar and their related Resolutions.

VI. CONSENT CALENDAR (Continued)

("A" = Adopted; "D" = Disapproval) Disposition

Civic Design Committee Recommendations (05/15/89)

1) RESOLUTION NO. 65-89-217: Motion to approve San Francisco Police Department Pistol Range renovation/Phase II. A

2) RESOLUTION NO. 65-89-218: Motion to approve Richmond District Police Station renovation/Phase II. A

3) RESOLUTION NO. 65-89-219: Motion to approve Civic Center Plaza renovation/Phase IIa. A

4) RESOLUTION NO. 65-89-220: Motion to approve Police Koban, Union Square/Phases I, II, III. A

5) RESOLUTION NO. 65-89-221: Motion to approve community garden in Adam Roger's Park, Hunter's Point/Phases I, II, III. A

State/Local Partnership Program Committee Recommendations (05/16/89)

6) RESOLUTION NO. 65-89-222: Motion to approve the Arts Commission's acceptance of the code guide booklet for performing arts spaces, titled "The Inspector Cometh", as prepared by Richard Reineccius per contract agreement with the San Francisco Study Center. A

Finance Committee Recommendations (06/05/89)

7) RESOLUTION NO. 65-89-223: Motion to accept a gift of $500 from the San Francisco Chapter of the Sons of the American Revolution to relocate and restore a statue of George Washington. A

8) RESOLUTION NO. 65-89-224: Motion to accept a donation of $5,000 from the Security Pacific National Bank for support of the Arts Commission Gallery's outdoor temporary site specific exhibition program. A

9) RESOLUTION NO. 65-89-225: Motion to approve the submission of a grant application to the Skaggs Foundation in the amount of $5,000 to help underwrite the Apprenticeship Project of the Neighborhood Arts Program. A

10. RESOLUTION NO. 65-89-226: Motion to authorize the Director of Cultural Affairs to request a supplemental appropriation in this year's budget for the Arts Policy Plan Project; NEA match. A

VI. CONSENT CALENDAR (Continued) Disposition

Street Artists Program Committee Recommendations (05/24/89)

11) RESOLUTION NO. 65-89-227: Motion to make request to Board of Supervisors for redesignation of street artist selling spaces "L-1" and "L-2" (Leavenworth Street, west side, Beach to Jefferson Streets) by exempting spaces from doorway regulation; by providing for annual review. A

12) RESOLUTION NO. 65-89-228: Motion to make amendment to policy on granting priority in issuance of new certificates to former certificate-holders. A

13. RESOLUTION NO. 65-89-229: Motion to approve requests by former certificate-holders for priority in issuance of certificate: Sandra O'Brien, Kristan Pokorny, Genevieve Simpson, Carol Foster, Angela Smidt, Hubert Ortis, Cosmos Osonzi, Uchenna Osonzi, Soon Ja Ku, Alice Blandy, Fen-Ying Chen. A

14) RESOLUTION NO. 65-89-230: Motion to approve request by applicant for priority screening and issuance of certificate: Gregory Kiefer. A

END OF CONSENT CALENDAR

VII. COMMITTEE REPORTS

Airport Joint Committee Report - Dodie Rosekrans, Chair - No Report

Arts Festival Committee Report - Amalia Mesa-Bains, Chair - No Report

Civic Design Committee Report - John Kriken, Chair

Commissioner Kriken reported on a Civic Design Meeting held on May 24. He read aloud his letter to Rudolph Nothenberg and Edward Helfeld, (distributed at meeting/attached to original minutes) dated May 30, 1989, reflecting Committee members' concerns regarding design aspects of the Moscone Center additions.

The four main items addressed were:

°Moscone entrance at Howard Street;

°Moscone Entrance from the Esplanade;

°Bridges over Howard Street;

°Esplanade Open Space on Howard Street.

In response to this letter, there has been a request to hold a meeting involving the Chief Administrative Officer, the architects involved in the Moscone Center expansion, and Edward Helfeld; the meeting is set for the morning of June 6.

VII. COMMITTEE REPORTS

Finance Committee Report - Barbara Sklar, Chair

Commissioner Sklar reported on a study of the economic impact of the arts at the community level, proposed by the National Association of Local Arts Agencies (NALAA). 30 cities have been invited to participate, of which San Francisco is one. The Arts Commission is a NALAA member, and the study will cost $16,000 over a four year period -- 1989, 90, 91, and 92. Some discussion ensued regarding the reasons for participation in the study, and suggestions for funding it. Regarding the former, Director Isaacs quoted from the NALAA memorandum (mailed with Agenda/ attached to original minutes):

> "...the arts continue to be overlooked as a legitimate tool for economic improvement. An example of such short-sighted, rash action took place again this spring in the Massachusetts State Legislature when the budget for the state's agency on the arts and humanities was recommended for zero funding, down from $19.6 million the previous year). The same problem arises repeatedly in local governments, where budgets are often tight and arts allocations are among the first to be cut.
>
> "In order to strengthen arts funding and make it less susceptible to political whim, the nation's arts community needs viable proof of the arts' effect on the economy, and also needs to know why they have this effect. These facts need to be communicated to not only arts agency directors but to mayors, city planners, private developers, city managers, and funding sources of all types."

Director Isaacs stated that outside, community-based funding sources might participate in this study. SPUR and the Arts and Business Council of the Chamber of Commerce were mentioned.

End of Discussion.

The following Resolution was MOVED by Commissioner Sklar, SECONDED, and ADOPTED as follows:

RESOLUTION NO. 65-89-231: RESOLVED, that this Commission does hereby approve the City of San Francisco's participation in "The Arts and the Local Economy: A National Impact Study", conducted by the National Assembly of Local Arts Agencies, and be it — ADOPTED

FURTHER RESOLVED, that this Commission does hereby commit to its share of participation of $16,000 over a four year period: $1,000 in Calendar year 1989, and $5,000 in each of the next three consecutive years, to be funded by the Public Arts Fund, if required and if no alternate funds can be secured, and be it

FURTHER RESOLVED THAT THIS Commission does hereby authorize the Director of Cultural Affairs to approach community-based funding sources for funding of San Francisco's participation in this national study.

VII. COMMITTEE REPORTS (Continued)

Literature Committee Report - Stanley Eichelbaum, Chair - No report.

Moscone Joint Committee Report - Nancy Boas, Chair

The Moscone Center Art Enrichment meeting was held in the Redevelopment Agency offices on May 24, immediately following the Civic Design meeting. Commissioner Boas reported that the four Commissioners who sit on the Joint Moscone Committee -- herself, Healy, Kriken, and Rosekrans, with Okamoto representing Healy until her return from Japan on June 17 -- have agreed to approach the Chief Administrative Officer, Rudy Nothenberg, to reopen negotiations for the Moscone Expansion art budget.

Last year, a figure of $650,000 for the Art Enrichment portion of the budget was agreed upon, informally, by Arts Commission President Nemerovski and Rudy Nothenberg. That was less than one half of one percent of the budget for construction costs. It is appropriate for the Arts Commission to negotiate for one percent. Commissioner Sklar inquired as to whether the previous Commission had taken any official stand on this issue. Director Isaacs responded that there are no accompanying rules and regulations adopted by the Board of Supervisors as part of the Ordinance. The art enrichment portion of a construction budget -- in most cases a full two percent -- is based on an agreement negotiated by all parties. Director Isaacs added that this issue needs clarification, and will be working with the City Attorney to this end.

The following Resolution was MOVED by Commissioner Boas, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 65-89-232: Motion favoring a request for one percent (1%) of construction costs of the expanded Moscone Center for art enrichment as per Administrative Ordinance 3.13. ADOPTED

The Vote:	Yeas:	Abstensions:
	Robert LaRocca	Amalia Mesa-Bains
	Nancy Boas	
	Stanley Eichelbaum	
	Daniel Genera	
	John Kriken	
	Rai Okamoto	
	Barbara Sklar	
	Keith Eickman	
	Alexandra Phillips	

Discussion: Commissioner Mesa-Bains requested and received permission to abstain from voting, due to her membership in the Yerba Buena Cultural Gardens Board, which is indirectly concerned with art enrichment issues.

Art Enrichment Curator, Regina Almaguer, confirmed that as no art enrichment portion has to date been less than One and a half percent, a precedent of sorts has been set.

VII. COMMITTEE REPORTS (Continued)

Music Committee Report - Vernon Alley, Chair - No report.

Neighborhood Arts Program Committee Report - Stanley Eichelbaum, Chair

President LaRocca called on Commissioner Eichelbaum to lead the discussion of the NAP Program Committee Report. Anne-Marie Theilen asked if it were possible to pass a Resolution concerning the South of Market Cultural Center first, as the Director of SOMAR was present. President LaRocca requested Mrs. Theilen to hand the written Resolution to Commissioner Eichelbaum, the Chair of the NAP Committee, who asked Mrs. Theilen if she wished to take this item up first. He then stated, after reading the Resolution handed him by Mrs. Theilen, that approval of the renewal of the Memorandum of Understanding of SOMAR, from July 1, 1989 through June 30, 1991, seemed to be in order. The SOMAR Board have accepted the MOU to stand as it was, and the matter was one of housekeeping, to keep the procedure on time. He introduced the Resolution, and it was seconded by Commissioner Mesa-Bains:

RESOLUTION NO. 65-89-233: Motion to Approve Renewal of the Memorandum of Understanding of the South of Market Cultural Center from July 1, 1989 through June 30, 1991. ADOPTED

Discussion: Commissioner Eickman asked to know what was being voted on, and other Commissioners concurred with the need for clarification. Commissioner Eichelbaum explained that the contract with each of the Cultural Centers for operation of the Centers, is an MOU. The one for SOMAR has come up for renewal on July 1. The Resolution would extend that MOU for one more year. Director Isaacs pointed out that the Resolution calls for extension for two more years. Commissioner Sklar asked if the MOU's are normally for two years, and Director Isaacs stated it is usually one year. She asked Mrs. Theilen if there was something unusual this time in doing it for two years. Mrs. Theilen stated: "Last year everything was in compliance and there was insurance and there was a recommendation from the City Attorney to prepare the Cultural Centers to have MOUs for more than a single year. In negotiations where you have policies and procedures, it makes sense to go further than one year for a memorandum." This dialog continued as follows:

Director Isaacs: "Are there other Centers that might want more than one year?"

Mrs. Theilen mentioned the Mission Cultural Center.

Commissioner Okamoto: "Will this be affected in any way by the other issue, about the transfer?" (of facilities)

Commissioner Eichelbaum answered that it was unrelated.

Commissioner Mesa-Bains: "So, essentially we are just accepting the renewal of the formal MOU for two years for the SOMAR."

Commissioner Eichelbaum: "Yes."

Director Isaacs: "I'm not sure it has no bearing on the next one, because... does the MOU of Friends of Support Services For The Arts deal with physical maintenance and renovation?"

Mrs. Theilen: "Yes, it does."

Director Isaacs: "So, in a sense, it does (have bearing on the next item) but I'm not certain that it isn't wiser to go ahead and do this, and the discussion we're having on this next item...this could take quite some time for this other matter to be resolved. There is a procedure for amending an MOU, is there not?"

VII. COMMITTEE REPORTS (Continued)

Neighborhood Arts Program (Continued)

Mrs. Theilen: "We cannot really delay SOMAR. They have an insurance, they have to renew their insurance, they have an understanding... they need to have a renewal and they are positioned for changes in the Memorandum in the future, if need be. There is no reason for not proceeding on this Memorandum. For the Mission, there will be a delay until the City Attorney has reviewed the new wording that the MCC is requesting."

Director Isaacs: "In otherwords, you're saying that the Board of SOMAR is in agreement, the NAP Program Director is recommending this, with the potential for amending it should any other issue come up, and I certainly recommend to the Commissioners that you proceed with this. it is necessary for SOMAR in order to operate. They need that MOU. It's very difficult to operate without it."

Commissioner LaRocca: "Any other Comments, questions? Then we'll call for a vote on the issue. All those in favor signify by saying 'aye'. All those opposed? Carries." (The vote was unanimous for approval).

Transfer of Responsibility for Maintenance, Repair and Renovation of the Four Neighborhood Cultural Centers to the Department of Public Works (DPW)

Commissioner Eichelbaum stated that the Commission has received a lot of information concerning a conflict that has arisen in connection with maintenance problems at the Mission Cultural Center (MCC). They have requested, through the Board of supervisors, particularly through Supervisor Jim Gonzalez, that their maintenance problems be transferred from the Neighborhood Arts Program (NAP) to the Department of Public Works (DPW), directly. The NAP Staff had been siphoning off such requests through the Cultural Centers to the DPW. They would like to eliminate having to go through NAP.

Commissioner Eichelbaum stated: "We should discuss this matter, because it has come up before. A year ago, it came up, and we did pass a Resolution requesting that the DPW take over this matter of maintenance, because we did not feel that the Arts Commission had the time or the personnel to take on these headaches -- because they are headaches. And what happened at that time was that the Resolution went through, but the DPW turned it down. They just did not want to take on that responsibility. So, we're right back where we were."

Director Isaacs stated that there is a meeting about it on June 20. The Public Works Committee of the Board will be considering the status of the Mission Cultural Center. She said: "I am told by the Acting Clerk of the Board and by the City Attorney they will be introducing a Resolution that would transfer responsibility for maintenance and renovation directly to DPW. Now, a Resolution of the Board is not an Ordinance. It's passed by one hearing of the Board and it simply requests the Mayor to make this happen, because the Board of Supervisors does not have jurisdiction over the DPW. So, the procedure would be that if the Board did choose to pass this Resolution, it would go to the Mayor. Then, the Mayor would probably have a meeting of Departments and people affected and try to come to some conclusion, because it's really under his purview to make this happen, not under the Board of Supervisors."

VII. COMMITTEE REPORTS (Continued)

Neighborhood Arts Program (Continued)

Anne Marie Theilen, Director of the Neighborhood Arts Program, asked to speak. She stated: "At the NAP Committee when this recommendation was made of this Public Works Committee hearing, I was unable to attend the meeting, but I understand the presentation had to do with the Ordinance that Supervisor Gonzalez wishes to make."

At this point, Director Isaacs clarified that it was the Public Works Committee, not the NAP meeting which Mrs. Theilen was unable to attend.

Mrs. Theilen continued: "At the NAP Committee, it was actually my suggestion that NAP investigate the sources and what it is that he wanted from the Mission Culture Center. And we have done that. We have talked with the MCC, attended the Board meeting. I talked to a number of other Boards of other Cultural Centers and have talked to the DPW - Bureau of Architecture, DPW - Building Repair, the City Attorney, and four different Board of Supervisors; indeed, if there is any kind of suggestion -- not suggestion, recommendation -- made by the Arts Commission, it will be first reviewed by the Public Works Committee, by the Board of Supervisors present. And it will be a recommendation that has been made by this Commission and from the Public Works Committee. Now, in speaking to the Cultural Centers, the MOU does indeed indicate guidelines, roles of the Arts Commission and Arts Program, as far as building repair and renovation."

She stated that NAP does indeed work with the Cultural Centers, the DPW, and the Bureau of Architecture. She noted that in 1988, when the recommendation was made to the Commission for a Resolution, NAP was not consulted: "We objected to the Resolution that came forward, and we came to the Commission that preceded you to object to the Resolution. We are in the same position. We are really working with the DPW. We have improved the system. We think we have improved the system. We hope we have improved the system. It's a very difficult situation. As far as the DPW, it has been seen as the Commission really dumping the facilities on them. That's how they saw last year's objection that was implemented by Supervisor Gonzalez".

Mrs. Theilen explained that there is a need of a Resolution from the Commission that really supports what it is that the NAP is doing: "We are working from a MOU that clarifies roles and responsibilities and supports our role with the DPW. We eventually -- we hope, as recommended by Commissioner Okamoto, that we can actually take the building repair problems out of even DPW's hands and put it into an independent role so that they can indeed hire a contractor out of the City who can just handle every bit, and do the maintenance and repairs in the building. But in this time, when we are in the middle of renovation, it is realy unfeasible to give it to another department -- when we are the party who is negotiating for the funding for these buildings. It's not an applicable way of working. We can't just state that now the DPW is going to work with the Planning Commission and the CAO's Office to get funding for these facilities."

VII. COMMITTEE REPORTS (Continued)

Neighborhood Arts Program (Continued)

She added that the Cultural Centers are not their first priority. They don't even own the buildings and are not in charge of any buildings, but are in charge of the funding for each City facility, and then, they maintain the facilities. She said, "They are not in charge of any facilities in the City. So, it's like the first buildings they will be in charge of. Why is it that suddenly they will be in charge of City buildings? I have worded a Resolution which I have presented to the Commission."

Commissioner Eichelbaum read this proposed Resolution aloud:

RESOLUTION - Arts Commission/Neighborhood Arts Program Maintenance and Renovation Responsibility - Cultural Centers

The Arts Commission, through its Neighborhood Arts Program, intends to continue to assist the Cultural Center community boards of directors and staff in the operation of the Neighborhood Cultural Centers. The respective parties' roles are defined through a Memorandum of Understanding and the responsibility of the Arts Commission/ Neighborhood Arts Program includes the management of preventive maintenance with the Department of Public Works - Bureau of Building Repair, and Department of Public Works - Bureau of Architecture for building renovation.

As renovation progresses, review of the working relationship of this partnership will take place periodically.

Discussion: Commissioner Eichelbaum stated that this Resolution essentially says that the Arts Commission can maintain the status quo, can pass this Resolution, or can restate the Resolution passed last year which would, indeed, transfer the problem to the DPW, and thereby satisfy the Mission Cultural Center, which wants this, or can do nothing.

He stated: "Those are our priorities here. Director Isaacs would like to know one way or another so she can report what our position is to the Board of Supervisors in Committee."

The following dialog ensued:

Commissioner Sklar: "I've been trying to understand what this is all about and it seems to me that I feel a contradiction. This is not taking everything away from the NAP. It is just the maintenance of the facilities.....I understand the concern about oversight and who's going to be watching to make sure that these are functioning facilities. Now, is that our role or the Board's role? I mean, whether or not it's in our lap or the DPW's lap, if something doesn't get done, who does it go to? Where does it end up anyway, doesn't it end up with you? (NAP) No matter where the ownership is, in terms of the maintenance, aren't you still responsible for the programs?"

VII. COMMITTEE REPORTS (Continued)

Neighborhood Arts Program (Continued)

Mrs. Theilen: "The problem is, the decisions for the maintenance issues then would be in the DPW. The objection is that the Cultural Centers are constantly having difficulties working within the amount of funding they receive in the first place. They have this year $55,000 and there are difficulties deciding where the funding will be for each cultural facility, no, wait, I'm not describing --"

Commissioner Sklar: "That's not answering my question. I understand what you're saying is that they have limited funds, and how does that get decided. I just have a problem with your presentation that if DPW is responsible for the maintenance of the building, they're not going to design art programs. You're still going to be responsible and have oversight and if they're not doing their job, wouldn't you still be able to say, whether they're with you or with them, the problem sounds like maintenance is in the hands of the Public Works Department, wherever it sits. Could somebody clarify that?"

Commissioner Mesa-Bains: "I don't know if I can clarify that, but I have more questions. I know that at the Mission Cultural Center there is a sense of frustration whether NAP perceives it as being a justified one or not; a very serious sense of frustration about the amount of time that it takes between the actual decision of a maintenance issue -- the contracting of it; the implementation of it -- and that in a certain sense the more layers one has to go through to complete an act, as we know in the bureaucracy of this city, the more difficult it is. Our own Department is, at this point, I think, severely understaffed. NAP has the smallest budget, I think, of the components. It's limited in terms of -- I'm talking about staff budget, I'm not talking about the budget that goes to the Centers. So, I think that that is... and I want to bring that out, because I think that if we can't talk about why the Mission Cultural Center has moved to take this step without discussing what, in fact, they feel -- and I wish someone was present from the Center because I can only know this through informal discussions and my own observation of how the process of getting something done through DPW... I have some really serious questions. If we were to proceed with this notion of separating only for the Mission Cultural Center their physical plant maintenance under DPW directly, would the programming still rest with NAP, in terms of their operations? Okay, so what does that mean? In other kinds of operations, the support. In otherwords, you have two functions. Monitoring operations and responsibility for the physical plants, at least those are the two that are lined up here. If we were to go ahead with the Mission Cultural Center's request to go under DPW, how

VII. COMMITTEE REPORTS (Continued)

Neighborhood Arts Program (Continued)

would you continue to monitor them while DPW was involved in the Physical Plant, that's my first question. The second is, what are the implications if only one of the Cultural Centers goes under this sort of split arrangement and the others do not? I think that the overall one, is the decision has to rest on what is the most efficient, effective, and best articulated way to serve the centers. I am not sure what that is, and that's why I put those questions out."

Mrs. Theilen: "I'd like to clarify a little bit. The Board of the Mission Cultural Center, I had a meeting with them on Saturday. Their intention was really not the maintenance, it was really the renovation. But, you have to understand that the renovation is the Bureau of Architecture. Commissioner Rockrise (previous Commission; retired 02/02/89) worked to make sure that one Bureau of Architecture architect was totally in charge of the project. I'm not going to try to debate why is it that it was delayed, but it was... it has been delayed. It's a very difficult project to do when first, an architect is developing a plan for $800,000 and then you only receive $300,000 to do the work, then he has to go back and redo the plan, which takes a long time. So, that's probably one of the reasons why it's delayed. But, that's talking about another issue."

Commissioner Eickman: "Mr. Chairman, it seems to me that it's impossible for this Commission to make a decision of this nature on one Cultural Center only. You either have to do it for all of them, or none of them."

Commissioner Eichelbaum: "Well, I think that's what the Board of Supervisors will do. If any action is taken in the Board of Supervisors, it will be for all the Cultural Centers, on the basis of the request of just the Mission."

Commissioner Eickman: "Now, the Board of Supervisors does not have any control over the DPW, as has been mentioned, and if they refuse to accept that..."

Commissioner Eichelbaum: "I think they will again refuse to accept that."

Commissioner Eickman: "Well, then, there's nothing that the Board of Supervisors can do, basically, because that's under the --"

Commissioner Eichelbaum: "They can try."

Commissioner Eickman: "I don't think that this Commission here today should make a decision on one only. Either you should do it for all of them or none of them, it would seem to me, because why have three handled in one way and one being handled in another way doesn't make sense to me. And I'm not speaking in favor of keeping it the way it is or changing it, because I'm not familiar enough with it, but I

VII. COMMITTEE REPORTS (Continued)

Neighborhood Arts Program (Continued)

only say that you can't do it for one only at this time. So wouldn't it be really better to have this thing examined a little more carefully before you make a decision. Because I don't think that this Commission is really prepared to make a decision on the basis of one request without having the facts of what is the position of the other Cultural Centers. Do they want to be separated from the Arts Commission? Or do they want to remain under that relationship with the Arts Commission and not go directly under the DPW, so, for that reason... I'm not going to make the motion myself because I'm in this peculiar position... but I really think that you should postpone this for one month until you can get an answer from the other Cultural Centers."

Commissioner Eichelbaum: Well unfortunately, that would be too late. We've got to take some action today.

Commissioner Eickman: Well, if you don't take any action, then you haven't got any action--"

Commissioner Eichelbaum: "We've got to do something today. Either one Resolution or another, or do nothing."

Commissioner Okamoto: "I have a question about the background. As I understand this whole Neighborhood Arts Program, there was somewhere along the way in the past, perhaps the hope or the objective of ultimately spinning off the neighborhood groups so that they would, in fact, be independent."

Commissioner Mesa-Bains: "Independent and autonomous."

Commissioner Okamoto: "...and responsive to their local concerns and so forth and so on. Now, choosing one to advance to this status that we're talking about implies that that one has...I don't like to use the word 'matured'...and I don't know whether that's true or not, but the question is, what about the others, how long before they come along? My question earlier to Anne Marie Theilen about becoming independent, that is, being able to negotiate their own contracts and so forth... they may never really get to that."

At this point, the Commissioners discussed options:

Commissioner LaRocca stated that the Commission can make a Motion to do nothing.

Commissioner Eickman asked if no action is taken tonight, is the Resolution of 1988 still in effect?

Commissioner LaRocca responded in the affirmative.

VII. COMMITTEE REPORTS (Continued)

Neighborhood Arts Program (Continued)

Commissioner Eichelbaum stated that more input is needed regarding how the other Cultural Centers feel.

Commissioner Genera stated his confusion as to the prioritizing of funds. He called the renovation/repair work at the Mission Cultural Center poorly done, based on direct personal experience. There is no heat on the third floor, and inadequate lighting. He cited stairwell construction work that left gaps into which a lighted cigarette could be dropped during crowded events when the area is densely trafficked, and described rehearsing in a dance studio whose mirrors leaned precariously against walls for at least six months, unsecured. Why the delay in attaching them to the walls?

Commissioner Sklar stated that the Arts Commission cannot maintain the status quo.

Mrs. Theilen stated that the City bought the buildings and abandoned them, should the transfer to DPW go through.

Commissioner Mesa-Bains stated that the Arts Commission can't avoid clear indication that the system is not working, despite how NAP feels. More information is needed from DPW.

Commissioner LaRocca suggested, "You could look into a study to see what could be done. But if you did a study now, you're talking months and months of analysis."

The dialog continued:

Commissioner Kriken: "Then our situation is one where we really do not have very good information to operate, and there's nothing that can be done."

Commissioner Sklar: "I thought we were heading in a direction where Claire (Isaacs) could say to the Board that we are not going to take any action, but it doesn't mean our lack of concern, of commitment to the Program; that it was in terms of needing more information; we don't know what the fiscal impact is of it, and what DPW would really do. And I don't know if you need a Resolution, because we're saying we're not taking action. I thought that was the direction we were heading in."

Commissioner Kriken: "I think fiscal impact/responsibility of DPW is part of that oversight and it isn't a reevaluation of the whole --"

Commissioner Sklar: "Get some questions answered."

Commissioner Mesa-Bains: "And also articulation. How would DPW work with NAP in regard to other aspects of support for the Centers?"

VII. COMMITTEE REPORTS (Continued)

Neighborhood Arts Program (Continued)

In response to Commissioner Boas' question, Director Issacs noted that the Commissioners do not need to pass a Resolution stating a position at this time.

She stated, "I can take the Minutes of this meeting and the sense of this discussion. What they're really asking for is our comments, as the letter says. That is, the sense of the Commission will convey that. These Public Hearings...there are a lot of people with some very outspoken ideas and it's impossible to know how it will be met with, but the point is, at least we will be saying that, having discussed the issues, the Commission:

- °Recognizes there is a problem
- °is willing to entertain various approaches
- °would like to know the fiscal impact and the clear role of DPW
- °would like to know how DPW will work with NAP
- °does not feel able to make a formal Resolution at this time, due to lack of information.

Does that summarize it?"

Commissioner Phillips: "I thought perhaps you should iterate your feeling of responsibility for NAP and the Programs. I felt a need for you to do that."

Commissioner Okamoto: "I also feel that you should -- although this may not be the opportune time to do it -- should not miss an opportunity to express the concern that this is really a matter of money."

(a chorus of voices rose in agreement).

Commissioner Okamoto continued, "There wouldn't be all this argument about $55,000 or whatever it is and who does what if there were sufficient funds. That would, it seems to me, be a more appropriate piece of legislation for Supervisor Gonzalez to be pushing; adequate funding for this very crucial enterprise."

The Commissioners agreed with this last point, enthusiastically.

At President LaRocca's request, Commissioner Eichelbaum withdrew the Motion.

End of Discussion.

VII. COMMITTEE REPORTS (Continued)

State/Local Partnership Program Committee Report - Rai Okamoto, Chair

Richard Reineccius had left the meeting, and the report on Mission Bay was given by Leah Forbes, Program Coordinator.

Ms. Forbes distributed a memo from Alec Bash, Mission Bay Project Director, and a copy of Resolution No. 14-88-124, adopted by the Arts Commission last year in support of cultural facilities at Mission Bay (distributed at meeting/attached to original minutes).

State/Local's interest in the Mission Bay Development is twofold:

1) Ensuring a good Cultural Center for that community;

2) the issue of live/work space to be developed at affordable rates.

There will be a hearing on June 20, on Mission Bay, on the Santa Fe Pacific application/proposal for a land use plan and program. Ms. Forbes noted that she has a copy of Santa Fe's Proposal, should any of the Commissioners wish to read it.

Margie O'Driscoll, Coordinator of ArtHouse, noted the booklet, "Live/Work San Francisco/Creating Space By The Rules", earlier distributed by Director Isaacs. Printing costs were paid by Grants-For-The-Arts, formerly the Hotel Tax Fund.

Because the Library was about to close, President LaRocca moved ahead to the Visual Arts Committee Report, in order to vote on four proposed Resolutions.

Visual Arts Committee Report - Anne Healy, Chair

Commissioner Boas MOVED the following five Resolutions; they were SECONDED and unanimously ADOPTED as follows:

1. RESOLUTION NO. 65-89-234: Motion to authorize the Director of Cultural Affairs to enter into contract with Steve Gillman for the Art Enrichment contract at Pier 7 for a total contractual fee of $56,700. ADOPTED

2. RESOLUTION NO. 65-89-235: Motion to accept with gratitude from Eleanor Kent a work of art by Jo Hanson titled "Street Song #6", 1981, found object collage, 14½" x 17¼" framed, for the City's Art Collection. ADOPTED

3. RESOLUTION NO. 65-89-236: Motion to increase the contract with Ruby Newman for the maintenance of the Golden Gate Park Carousel by $3,959, and authorize payment to the contractor of the same amount for expenses incurred, and to change the final payment in the contract of $500 to an interim payment. ADOPTED

VII. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report (Continued)

4. RESOLUTION NO. 65-89-237: Motion to accept the invitation ADOPTED to be a sponsor of the Art and Architecture of Treasure Island, 1939-40 symposium and celebration to be held on Treasure Island September 16, 1989, 1:00 - 5:00 p.m. and to contribute $100.00 toward the costs of the event.

5. RESOLUTION NO. 65-89-238: Motion to authorize the Director of Cultural Affairs to enter into contract with an artist, for a total contractual amount not to exceed $20,000 to work with the Bureau of Architecture, to design metal grillwork for Kezar Stadium. ADOPTED

Street Artists Program Committee Report - Daniel Genera, Chair

No report.

Theatre Committee Report - Kim Fowler, Chair - No report.

VIII. UNFINISHED BUSINESS

Director Isaacs referred the Commissioners to dates of future Regular Monthly Meetings, as indicated on the Agenda, noting irregularities due to Holidays. She noted that all future meetings will begin at 3:00 p.m.

July 10, Monday (due to the 4th)
August 7, Monday
September 6, Wednesday (due to Labor Day)
October 2, Monday
November 6, Monday
December 4, Monday
January 8, Monday (due to New Year's)

IX. NEW BUSINESS

None.

X. ADJOURNMENT

There being no further business, President LaRocca adjourned this meeting at 6:00 p.m.

Submitted by:
Lemora Martin
Lemora Martin
Acting Commission Secretary

Approved:

Date: 6/29/89 Signature: Claire N. Isaacs
Claire N. Isaacs, Director of Cultural Affairs

City and County of San Francisco

Art Commission

Claire N. Isaacs
DIRECTOR

Memorandum

DATE: May 30, 1989

TO: Arts Commissioners

FROM: Claire Isaacs

SUBJECT: Awards of Honor

PLEASE READ THE ENCLOSED INFORMATION BEFORE THE NEXT ARTS COMMISISON MEETING ON JUNE 5.

WE need your input and your decision on whether to proceed with this plan.

THE ARTS COMMISSION SAN FRANCISCO

(415) 558-3463

45 HYDE STREET - ROOM 319

SAN FRANCISCO, 94102

CONCERNING THE ARTS COMMISSION'S AWARDS OF HONOR

I am proposing that we nominate and select awardees to be honored at the Arts Commission's Arts Festival and Flower Show at a reception scheduled for August 25, 1989,a Friday night.

What are the Awardsof Honor?

These awards are a selection of Bay Area artists and people who have helped the arts. The actual "award" is a hand calligraphed scroll or proclamation from the Arts Commission. There is no cash or statuette. This is a award for contribution to the arts, an honor.

Who has won the Awards in the Past?

Distinguished personages. See attached list.

What is the History?

The awards startedin 1971 to honor one visual artists. For several years the award consisted of an exhibition at the Arts Commission Gallery.

Later, the awards were extended to a number of visual arts categories, and then to theperforming and literary arts, and in some years, included crafts, graphic design, media arts, and special awards to patrons, donors, arts educators and others who have served the community in an outstanding manner.

For many years the awards were given at the opening festivities of the annual Arts FEstival. For example, Mayor Feinstein handed out the awards for the Commission at the opening in 1983.

In 1985 it was decided to use the Award ceremony as a fundraiser for the festival. Mrs. Roselyne C. Swig donated the use of the Fairmont Hotel Grand Ballroom for the event, which was attended about about 300 guests paying $100 each. The Award ceremony was followed by dinner dancing, and took place following a several course dinner. A printed program with catalogue material on the awardees was distributed.

This was repeated in 1986. In 1987 the Portman Hotel contributed the event, arranged by then Pres. of the Commission Jackie Nemerovski. The proceeds in this case went to the publication of the just issued catalogue of the Civic Art Collection of San Francisco under the Commission's care.

Due to the anticipated change in the Commission, and the inability to locate a sponsor and lack of personnel to work on the project, there was no award ceremony in 1988.

Why now?

The Arts Commission has historically given these awards. If we don't have an award round this year, we may lose the opportunity to other organizations. So far, there is a Wall of Fame project under Sup. WEndy Nelder, which deals with famous San Franciscans, rather than specifically fine artists. There is a S.F. Chamber of Commerce luncheon which honors corporations and institutions, as well as business volunteers. We have the history of our own awards to maintain.

Why at the opening of the Arts Festival?

Because we do not have the ability to create a major banquet or fundraising event, it is our suggestion that we revert for this year to the former format of awarding the honors at the Arts Festival opening.

The Friends of the SF Arts Commissionare willing to work with us on this.

What are the categories?

A great deal of work has gone into refining the categories. The number grew to such a large group in 1986 that we deliberately cut back. It made a difficult and long ceremony and diminished the impact to have 15 awardees.

In 1987 we developed the concept of Visual Arts, Performing Arts, Literary Arts, Media Arts, and Special Awards. This gave more flexibility than trying to fill architecture, landscape architecture, design, crafts, music (what kind... opera, musical theatre, jazz, etc.), drama (again, what kind), etc.

I recommend that we use the same categories as in 1987 and limit the number to no more than 10. There can be some flesibility, as there was in 1987, in the number in each of these categories, which makes it possible to reflect the realities of who should be honored.

Criteria?

The basic criteria is that the individual must live, or at least work much of the time or be associated with the Bay Area. The individual is noted for 1) lifetime contribution to his/her art form (e.g. ansel Adams, Harold Christianson) 2) a major and important breakthrough or incandescent impact on the art form (e.g. George Lucas); this allows for some younger artists tobe honored or 3) be a recognized contributor to the arts (e.g. patrons, community arts persons such as Althea Youngman.

The individuals are not necessarily household names, thus the difference from the "Wall of Fame" which selects people "born or professionally cradled in San Francisco, e.g. Carol Channing, Isadora Duncan. The latter category of Special Award was instituted in recent years to recognize the contributions of arts supporters and workers.

How is selection made?

This is the most difficult aspect of the process. In former years the Commissioners nominated individuals and a vote was taken at the Commisison meeting. By the mid 1980's several problesm arose: not everyone was sending in names, there was a lack of depth in the nominations, there was a difficulty in determining a selection which reflected the population of San Francisco due to lack of coordination and consideration, and there was felt to be an embarassment in voting people down at a public meeting, people who deserved a kinder consideration.

Some Commissioners suggested that we poll the community. After much discussion it was decided that such a poll would be taken of arts professionals, instituitons, etc. as well as the Commissioners, staff, etc. Nomination forms were mailed out, similar to those used for the Arts and Culture Council of the SF Chamber of Commerce.

Documentation of the individual's accomplishments and his/her name, address and phone were requested. This avoided "ballot stuffing" and personal campaigns.

In 1987 I was requested to head a committee fordeveloping the nomination form and sorting through the nominations. The Committee included one or two staff, one or two Commissioners, and several individuals from the community, such as Elinor Dickinson, WE sorted through the lists and developed a cohesive nomination list and presented this to the Commissioners, who had been contacted to add or comment on names. The vote then wasa consensus and avoided a public debate on the merits of the artists nominated.

How about now?

We have very little time. If you approve this idea at the June 5 meeting, I will immediately set in motion a process for obtaining names from all of you. On this occasion, we do not have time to do an exhaustive search of the community, as in 1987. However, we will solicit names from each of you, from the staff, the Friends, the Gallery Advisory Board, the State/Local Partnership Committee, and anyone else you can suggest. As staff time is limited, we will need to glean names from an intensely interested group rather tan a board one.

I suggest that by late June or the first week in July I meet with a small group of advisors and we go over this list and develop the nominations.

You would then approve this list at the July meeting.

This would give sufficient time to notify the awardees and to make certain they woudl attend the event in late August.

If we have a shorter list than before, this is perfectly allright. WE do not need to have ten names, but simply some good names of people in the arts we feel we should honor.

The emphasis has been given in thepast to practicing artists/performers/ directors, composers, writers, etc., over non-artists. The Special Award is reserved for one or two persons each year who are just outstanding and hsould be recognized for their contribution.

Advantages of Holding the Awards this way.

The problem with the banquet concept is that it made it difficult for those honored to include their families and friends. We eventually gave them each four free entries, but this sas not sufficient. The kind of event whch will take place this year will be available to anyone who wants to come. It will be informal, which some of the aritsts prefer, as they are shy. We will not be "skipping" another year.

In future..

If yo uchoose to continue the awards, we need to work on them a year in advance, preparing the nominating process and deciding just in what contect they awards should be given. The Friends might be able to set up a fundraiser around the awards, given sufficent lead time, and a venue might be donated, as in the past.

AWARDS OF HONOR - ARTS COMMISSION - 1971 - PRESENT

Painting

Charles Griffin Farr/1972
Louis Siegriest/1975
Antonio Sotomayor/1978
Irving Norman/1980
Hassel Smith/1981
Elmer Bischoff/1982
Nathan Oliveira/1983
Nell Sinton/1984
Hisako Hibi/1985
Gordon Onslow-Ford/1986
Wayne Thiebaud/1987

Sculpture

Robert Howard/1971
Ruth Asawa/1976
Sargent Johnson/1977
Jacques Schnier/1979
Peter Voulkos/1981
Fletcher Benton/1982
Mark di Suvero/1983
Bernard Zakheim/1984
Manuel Neri/1985
Viola Frey/1986
Marie Johnson-Calloway/1987

Photography

Imogen Cunningham/1973
Ansel Adams/1981
Pirkle Jones/1983
Ruth Bernhard/1984
Alma Lavenson/1985
Vilem Kriz/1986

Literature

Lawrence Ferlinghetti/1977
Kay Boyle/1978
Herbert Gold/1979
Anne Perlman/1980
Wallace Stegner/1981
Harold Gilliam/1982
Ernest Gaines/1983
Josephine Miles/1984
Alice Walker/1985
Carolyn Kizer/1986
Al Young/1987

Film

James Broughton/1981
Francis Ford Coppola/1982
George Lucas/1983
John Korty/1984
Bruce Connor/1985
Gunvar Nelson/1986
Loni Ding/1987

Dance

Carlos Carvajal/1981
Lew Christensen/1982
Michael Smuin/1983
Margaret Jenkins/1984
Lynda Meyer/1985
Gloria Unti/1986
Rosa Montoya/1987
Harold Christensen/1987

Music

Cal Tjader/1981
Turk Murphy/1982
Winifred Baker/1983
David Scheinfeld/1984
Milton Salkind/1985
Ludwig Altran/1986
Spencer Beman/1987

Drama

John Lion/1981
Allen Fletcher/1982
Peter Coyote/1983
Luis Valdez/1984
Larry Pisoni/1985
William Ball/1986

Landscape Architecture

Lawrence Halprin/1985
Robert Royston/1986

Architecture

Mario Ciampi/1974
Joseph Esherick/1981
William Turnbull/1982
Charles Warren Callister/1983
Robert Marquis/1984
Charles Bassett/1985
Don Emmons/1986

Patron

Marcelle Labaudt/1981
Agnes Albert/1982
Louise M. Davies/1983
Sally Lilienthal/1984
Madeline Haas Russell/1985
Modesto Lanzone/1986

Printmaking

Beth Van Hoesen/1981
Ernest de Soto/1982
Kathan Brown/1983
Emmy Lou Packard/1984
Rupert Garcia/1986

Fine Printing

Adrian Wilson/1985
Andrew Hoyem/1986

Video

Chip Lord/1984
Sharon Grace/1985
Carl Loeffler/1986

Special Award

Rudolph Schaeffer/1984
Scott Beach/1984
Tony Bennett/1981
Bill Graham/1986
Hazel Salmi/1986

Special Award (Cont'd)

Florence Wysinger Allen/1987
Enola Maxwell/1987
Steve Silver/1987
Alice Waters/1987
Althya Clark Youngman/1987

Crafts

Peter Maccharini/1985
Merry Renk/1986

Posthumous

Dorothea Lange/1982
Frank Oppenheimer/1985
Grace McCann Morley/1985

Revised 05/30/89

THE ARTS
COMMISSION
OF SAN FRANCISCO

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an Francisco, CA 94102
15 558 3463

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CTOR
ko N. Isaacs

May 30, 1989

Mr. Rudolf Nothenberg
Chief Administrative Officer
City Hall, Room 289
San Francisco, CA 94102

Mr. Edward N. Helfeld
Executive Director
San Francisco Redevelopment Agency
939 Ellis Street
San Francisco, CA 94109

Gentlemen:

My letter addresses a list of concerns that the Civic Design Committee of the Arts Commission believes extremely important with respect to both the proposed architectural design and esplanade landscaping surrounding the Moscone Center Expansion Project.

At a special meeting of the Civic Design Committee on May 24 held in the offices of the San Francisco Redevelopment Agency, I made these concerns known. While we acknowledge there is need for expediency, we are concerned that the success of the Convention Center addition depends on engaging an architect to resolve the Howard Street entrance and Esplanade design conflicts. Specifically, our concerns are listed below.

1. Moscone Entrance at Howard Street

   The current plans do not provide an appropriate civic expression of the proposed Convention Center entrance on Howard Street. The entrance is invisible from Howard Street, set behind an 80-foot-wide roof. Under this roof a bus drop off area further blocks the entrance from view and will create air and noise pollution at the Center's entrance. These problems raise questions about the function and appropriateness of the proposed roof.

2. Moscone Entrance from the Esplanade

   The pedestrian approach from the Esplanade at the ground level appears to lead to a "back door" entrance as it is found between blank walls and fire exit stairs. With so many hotels in the neighborhood, pedestrian access should be not only anticipated but enhanced.

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From the roof-top level, pedestrian access is not significantly linked to the ground level of the entry pavilion buildings. This raises the question of what is the purpose of the upper park levels and bridges and are they necessary to the Center's function.

3. Bridges over Howard Street

We understand that the bridge designs are still in their conceptual design phase. However, the current designs for the bridges appear to be very wide and designed to accommodate seating. We question the appropriateness of this direction given the public interest in opening up the ground level to sunlight and the availability of seating in the nearby park. We also suggest the need for contingency designs if the bridges either lag behind or are eliminated from garden development.

4. Esplanade Open Space on Howard Street

The Esplanade park represents an important civic element linking Market Street to the Convention Center entrances on Howard. Current plans do not permit visibility of the park from Howard Street and again suggests reasons for the reconsideration of the Howard Street entrance.

I am most appreciative of the attention and thought that you and your offices give to these concerns of the Commission, and I look forward to your reply.

Sincerely,

John Kriken

John Kriken, F.A.I.A.
Chairman, Civic Design Committee

cc: Commissioners Nancy Boas, Ann Healey, Robert LaRocca, Rai Okamoto
Claire Isaacs, Director

To: ARTS COMMISSIONERS

FROM: CLAIRE ISAACS

Re: PROPOSED PARTICIPATION:
National Assembly of Local Arts Agencies' study of eocnomic impact of the Arts in the United States

The enclosed materials are background to a request that San Francisco participate in this national comparative study of 30 cities.

Please review the enclosed material prior to the June 5 meeting of the Commission.

The Finance Committee has requested that the full Commission participate in a discussion of this request, which they reviewed at their meeting on Wednesday, May 31.

The cover two page summary includes answers to questions raised by the staff of the Arts Policy Plan and the State/Local Partnership, based on two interviews with the project diretor and the President of NALAA in Washington D.C.

Based on review by the staff, we are recommending participation by the Arts Commission. The Finance Committee was favorably inclined but wishes to involve the full Commission in the decision.

THANK YOU FOR TAKING THE TIME TO READ, OR AT LEAST SKIM THROUGH, THE ATTACHED.

June 1, 1989

NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES
Proposed participation in 30 city study,
Arts and the Local Economy, A National Impact Study.

1. We have been asked to participate in a 30 city study on ARTS ADN THE LOCAL ECONOMY by the National Assembly of Local Arts Agencies.

2. WHAT IS THE COST?

$1000 in 1989, $5000 each year in 1990, 1991 and 1992.... $16,000 in 4 years.

3. HOw does this compare with studies we have done? 40,000
The Economic Impact report done by State/Local cost ~~$70,000~~.
The Current Arts Policy Plan is costing $60,000.

4. What will the study do?

It will give the first comparative study of the eocnomic impact of the arts on local economies across America, using the same approach nationally and the same statistical methods. It will help develop a list of funding approaches used by various city governments which work to funds the arts, and will show the way in which government at the local level goes beyond even the local arts agency to support the arts.

5. What will this do for us?

We will have specialized on-site attention, receive a comparative list of sources of income and the directios of expenditures in all participating cities.

a) from the Local Arts AGency viewpoint, we will have a national comparison to use in our local advocacy, and see where we compare, and in which areas in income and expenditures

b) from the viewipont of the city itself, we will see what kinds of regranting takes place, in addition to direct allocations, e.g. support of museums from direct general funding, that is overall city support (here in S.F. that includes the Fine Arts Museums, the Rec/Park Dept., the War Memorial, etc.)

c) from the viewpoint of activity in the art, we will have a survey of local arts nonprofits other than governmental, including income and expenditures

d) periodic reports during the three years of particiaption, in detail

e) particiaption in the analysis for use in approaching corporations and to shape the report for the Congress. This can be important in refunding' Natioanl Endowment for the Arts and especially the LAA program of the NEA. We will know how we stand in relationship to other communities. The study is intended to be "consistent, comprehensive, and comparative". It will show three years trends, ethnic trends, regional trends, etc. to compare and indicate the direction that arts income and expenditures are taking.

6. What do we have to do?

a) financial committment during each calendar year, 1989, 90, 91, and 92.

b) Staff Time is limited to answering three annual questionnaires concerning the agencies finances:
   1. our funding structure
   2. how govt. affects the LAA's
   3. a look at other agencies within SF. Theywould solicit and compile information based on the identificationwe would supply as to the participating agencies and organizations to be studied.

c) meet with the NALAA consultants when they visit San Francisco

d) responsibility for this study is NALAA's, including mailings, documentation, printing, postage, etc. We would only be responsible for mailing our information, but not in the surveying mailings.

7. Other information

Software will be available for a nominal fee. NALAA is looking at a bulletin board system to be up and running by 1990/91. There could be customized software to access for under $1000, probably under $500.

8. Why participate?

This will help to update our Economic Impact survey published in 1987 from 1986 materials. Although it will not be in as much depth, itwill supplement that study and we will not have to repeat it for some years.

It will place us in the midst of the national picture. We need to know where we stand.

San Francisco's name should be included. Other cities participating will include Atlanta, New Orleans,Columbus, Miami, Houston, New York, Boston, Probably Chicago and others of similar stature in the arts. As a city renowned in the arts, it would seem odd if were not to be included.

The information developed will greatly assist us in fundraising and in requesting allocations for our budgets. It may also develop some new ideas for special funds or designated funds. Other cities are using lotteries, license plate fees, special taxes in historic districts, etc. We have relied entirely on the hotel tax fund, but the Arts Commission has little access to it except on a competitive basis, and no assured revenue sources except the earnings from the POPS concerts.

The cost is right.

CI 5/30/89

IONAL ASSEMBLY OF
LOCAL ARTS AGENCIES

ARTS FOR AMERICA

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President and Chief Executive Officer
Robert L. Lynch

May 2, 1989

Claire Isaacs
45 Hyde Street
Room 319
San Francisco, CA 94102

Dear Claire:

The attached proposal outlines what will be one of the most important information projects ever undertaken for cities in relation to the arts and economics.

As you know, this project allows for approximately 30 key American communities to be extensively involved in a 3-year study to intensively examine the impact of the arts on the local economy. The resulting information will be exceptionally valuable data for planning purposes and for artistic and economic development data for every participating city. It will also form the first reliable pool of such information nationally.

It is our sincere hope that San Francisco will be able to participate as one of our key partners. Through foundation and National Endowment for the Arts subsidy, we are able to offer an exceptionally reasonable fee for participation of $5,000 a year each year for three years, 1990, 1991, and 1992 with a modest start up fee of $1,000 for 1989.

I am delighted to enclose our draft proposal for the Arts and the Local Economy, A National Impact Study. As we have discussed, the study holds great promise for affecting not only Arts for America and the participating local arts agencies, but for the future of all the arts in our country. Please let us know your intent to participate by signing and completing the attached notification and returning it to Julie Carter at our office by May 25, 1989.

Sincerely,

Robert L. Lynch
President & CEO

RLL/pmc

Enclosures

TIONAL ASSEMBLY OF
LOCAL ARTS AGENCIES

ARTS FOR AMERICA

1420 K Street NW
Suite 204
Washington D.C. 20005
(202) 371-2830

MEMORANDUM

NOTIFICATION OF INTENT TO PARTICIPATE

Arts and the Local Economy: A National Impact Study
Arts for America, the National Assembly of Local Arts Agencies

April, 1989

Yes, we will plan to participate in the three year information study conducted by Arts for America, the National Assembly of Local Arts Agencies. I understand that by signing this notification that our agency is making a good faith commitment of intent to participate in the three year survey, and to financially support the project with contributions of $1,000 in 1989, and $5,000 per year in 1990-91-92.

NAME_____

AGENCY_____

ADDRESS_____TELEPHONE_____

CITY_____STATE_____

SIGNED_____DATE_____

Please return to Julie D. Carter, Arts for America, the National Assembly of Local Arts Agencies, 1420 K Street, N.W., Suite 204, Washington, D.C., 20005, no later than May 25, 1989. This is not a contract, but a notification of intent to pursue the contracts necessary to secure the above said funds.

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A Proposal to the Charles Stewart Mott Foundation

The Arts and the Local Economy

A National Impact Study

Arts for America

The National Assembly of Local Arts Agencies

April 1989

Introduction

Arts for America, the National Assembly of Local Arts Agencies is the national organizational authority on local arts activity throughout the United States. We specialize in training, information collection and dissemination, and public awareness of local arts agencies and their work. We are an independent 501(c)3 organization. Arts for America's services allow artists to have a better chance at survival, children to have a better chance to experience the arts, arts organizations a stronger hope of not going out of business, and the people who live in cities and towns across the nation a fair opportunity to enjoy a community not deprived of a cultural heritage.

A local arts agency (LAA) may be a not for profit organization or local government agency which is established to support all disciplines of arts organizations in a community. This support has traditionally taken the form of funding, arts management training, arts education and community programming; however, in recent years, LAAs have become heavily involved in arts facility development, urban redevelopment, community cultural planning, art in public/private spaces, and assistance programs for the disabled and/or disadvantaged. Through their understanding of the arts and business and government arenas, LAAs have become increasingly significant as key facilitators in major trends of the 1980's and '90's.

In light of these developments, Arts for America is involved in a joint planning project with the American Institute of Architects, the U.S. Conference of Mayors, and the International Downtown Association which would bring the members of these groups together on a national scale to discuss how they might work together to improve the appearance and quality of our communities.

An example of this encompassing role is seen today in Boston with its Mid-Town Cultural District, a multi-million dollar plan to rebuild and renovate a large area of the city and to reintegrate the arts presence throughout the neighborhoods. This plan uses incentives to encourage developers to allocate gallery, performance, rehearsal, residential, and public spaces within their buildings, thus insuring that the arts remain or return to the heart of the city.

There are approximately 3,000 LAAs in the United States, 700 of which are professionally staffed. In 1987 LAAs were responsible for $500 million worth of support for all disciplines, encompassing major institutions, mid-sized and emerging organizations.

In 1988 Arts for America celebrated its Tenth Anniversary with the theme "Arts for America, A Vision for the Future." At our Annual Convention, we challenged attendees to be visionary in their thinking as we shape the nation's cultural future. By including major national artists and futurists, we opened up the scope of local arts agency management to link into some of society's key influences. This has positioned us to take a leap as the leading national organization serving not only local arts agencies but, through them, making significant changes in the way the arts are perceived in our nation.

The Need

In looking across the landscape of public and private funding for the arts, we see that the arts continue to be overlooked as a legitimate tool for economic improvement. An example of such short-sighted, rash action took place again this spring in the Massachusetts State Legislature, when the budget for the state's agency on the arts and humanities was recommended for zero funding (down from $19.6 million the previous year). The same problem arises repeatedly in local governments, where budgets are often tight and arts allocations are among the first to be cut.

In order to strengthen arts funding and make it less susceptible to political whim, the nation's arts community needs viable **proof** of the arts' effect on the economy and also needs to know **why** they have this effect. These facts need to be communicated to not only arts agency directors but to mayors, city planners, private developers, city managers, and funding sources of all types.

An additional problem arises when local arts agencies try to apply the little information that does exist to their own communities. Inconsistencies in definitions and survey methods often limit access and usage of existing data. Arts for America has researched and provided tools for standardization to LAAs and is currently seeking a means of enforcement.

As the only national organization conducting research on and in behalf of LAAs, Arts for America would like to address this situation with a major study. Currently, several sources of local arts economic impact information exist based on a wide variety of surveys on the arts' impact on communities. These include "Fifty Cities: Local Government and the Arts," "Economic Impact Studies, A Source Book," "Going Public: A field guide to developments in art in public places," and "The Arts Administrator: Job Characteristics." Through collaboration with Arts for America, all these reports were conducted to answer a specific need for a specific constituency. Unfortunately, due to the narrow focus of each project, these do not provide the comprehensive information needed by our LAAs in their daily dealings with business and governmental bodies and the major national arts service organizations.[1]

Proposed Action

To help solve the problem, Arts for America proposes a partnership among a) 30 key American cities, b) the National Endowment for the Arts, c) Arts for America, and d) the Charles Stewart Mott Foundation to undertake a four year research program.

Using existing research as a starting point, Arts for America would conduct a comprehensive survey and create a database on the economics of the arts at the community level. We hope to measure communities' investments in their arts resources, and the return on those investments. We want to look at their commitments of time, facilities, policies and financial resources, as well as other factors which affect the future growth of the arts and the affect of the arts on the future growth of the economy.

Objectives

Project Objective: To create a national database which documents the impact of the arts on local economies

Method: to survey and determine the economic effects of the arts at the local level in America through an intensive study of a primary group of 30 communities nationwide, and to expand those data with information from a secondary group composed of 500 member LAAs to be maintained in a national database

Strategies

- To upgrade and develop new systems for collection and maintenance of information
- To assess existing information on economic impact of the arts, with regard to its applicability to LAAs
- To conduct 3 annual surveys of 30 selected American communities comprising a statistically accurate sample, with regard to the arts' impact on economic development
- To continue to collect and broaden the information collected from the 500 member LAAs
- To create a computerized database with the resulting information and to maintain the database indefinitely
- To enable sharing of arts economic data by standardization
- To make the data available to participating communities via computer modem
- To publish a written report of the findings and otherwise publicize the results of the survey

Timeline

1989

- Selection of city partners
- Final funding commitments confirmed
- Final planning of project
- Preliminary selection of equipment
- Develop systems for acquisition maintenance and updating of all hard and soft copy information
- Set up office computer network
- Analyze existing materials related to economic development
- Identify current organizations providing arts information resources in local communities (termed "Information Associates")
- Acquisition of equipment, staff, consultants and information resources

1990

- Design of information needs and database systems
- Develop survey instrument
- Standardize computerized information to comply with National Information Standardization Project[2]
- Initiate *CONNECTIONS QUARTERLY* column--"Mott Project Update"
- Develop Electronic Bulletin Board System for on-line access to computerized information
- Conduct survey of participating cities (Year I)

1991

- Activate Electronic Bulletin Board System for on-line access to computerized information
- Conduct Survey of the participating cities (Year II)
- Identify publications staff for project report production
- Package and distribute interim information
- Begin writing of project report
- Implement national publicity campaign

1992

- Conduct survey of the participating cities (Year III)
- Compare information from prior surveys and reports with new report for trends analysis
- Determine instrument and process for ongoing maintenance
- Complete report and publish
- Promote information results to membership, constituency and media
- Implement process for ongoing maintenance

[2]The National Information Systems Project (NISP) is a project begun in 1977 which attempts to standardize arts and humanities information by categorizing it into type of organization, discipline, and constituency served.

Outcomes

Benefits of this project will be shared by a number of partners in the local arts structure, including business, artists, arts institutions, local and federal government, local arts agencies, and private sector grantmakers.

Expected outcomes include:

- The first comprehensive arts economic impact data taken on a national scale.
- A central clearinghouse of essential data for community cultural planning and community economic planning.
- Standardization of arts data at the local level.
- Increased partnerships and information sharing among the various arts and community development sectors nationwide.
- Enhanced credibility for the role of the arts in America's society.

Evaluation

The entire study will be monitored and reviewed by a special task force of the Arts for America Board of Directors and member chairs of the Arts for America Interest Areas, as well as economics, arts, analysis and computer professionals serving in an advisory capacity.

Annual written updates will be made to the Arts for America Board of Directors, participating cities and funding sources, with a final report included in a published document of the survey findings and conclusions.

Plans are to continue maintenance of the database as a regular service of Art for America, with on load staff. Final conclusions as to the success of the 3 year project will of course have impact on the survey design and future applications.

[1]Arts for America has for many years collaborated on research with the major national arts service organizations including the National Assembly of State Arts Agencies, the Association of Performing Arts Presenters, the American Association of Museums, the American Council for the Arts, the American Arts Alliance, the Association for American Cultures and the National Endowment for the Arts.

Budget Attachment

The Arts and the Local Economy

A National Impact Study

Arts for America

The National Assembly of Local Arts Agencies

April 1989

Expenses		1989		1990		1991		1992	
Personnel	Staff [1]	23,175		125,842		125,992		139,338	
	Contract[2]	10,000		30,000		35,000		46,000	
	Total		33,175		155,842		160,992		185,338
Office Expenses	Space Rental	2,500		10,000		10,000		10,000	
	Phone	1,000		4,000		3,000		3,000	
	Postage	250		3,000		3,000		3,000	
	Office Supplies	400		2,000		2,000		2,000	
	Indirect Other	2,500		10,000		10,000		10,000	
	Total		6,650		29,000		28,000		28,000
Printing, Graphics & Communication	Press Conferences	0		1,000		1,000		3,500	
	Marketing Materials	0		3,000		3,000		10,000	
	Printing & Distribution	2,000		3,000		3,000		10,000	
	Total		2,000		7,000		7,000		23,500
Travel	National Travel [3]	0		20,000		20,000		20,000	
	Local Business Meetings	0		1,500		1,500		1,500	
	Total		0		21,500		21,500		21,500
Conferences & Meetings	Conferences	0		4,000		4,000		4,000	
	Total		0		4,000		4,000		4,000
Equipment & Installation	Hardware	25,000		7,000		3,500		3,500	
	Software	0		5,000		1,500		1,500	
	Installation	0		10,000		0		0	
	Total		25,000		22,000		5,000		5,000
	TOTAL PROJECT EXPENSE		66,825		239,342		226,492		267,338

Income

Membership	Annual Dues	21,825		19,342		6,492		42,338	
National Endowment for the Arts	Special Projects	25,000		0		0		0	
	Locals Program	10,000		20,000		20,000		20,000	
Participating Cities	Participation Fee	10,000		100,000		100,000		100,000	
C.S. Mott Foundation	Grant	0		100,000		100,000		100,000	
	TOTAL PROJECT INCOME		66,825		239,342		226,492		267,338

Notes to the Projected Budget

1. Positions represented in the staff budget line, and percentages of time dedicated to the project in years 1990-92 are as follows:

President	20%
Vice President, Development	15%
Information Coordinator	60%
Publications Coordinator	15%
Ex. V. P. Member Services	5%
Secretary	30%
Financial Administration	10%
Data Entry/filing	100%
Research Assistant	100%
Computer Programmer	100%

2. Contract positions represented in the contractual line are as follows:

Economist
Statistician/Research Analyst
Typesetter/Layout
Writer/Editor/Proofreader
Marketing/Public Relations

3. National travel indicates expense for travel to provide on site technical assistance to insure proper implementation of surveys through accurate definitions, administration, and tracking of information.

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Francisco, CA 94102
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E OR
n J. Isaacs

May 31, 1989

To: San Francisco Arts Commissioners

From: Claire N. Isaacs, Director

Re: Proposed transfer of responsibility for maintenance, repair, and renovation of the four Neighborhood Cultural Centers to the Department of Public Works, proposed by Supervisor Jim Gonzalez

As you will see from the enclosed letter from the Board of Supervisors, a discussion will take place on June 20 before the Public Works Committee to consider the transfer of the four Cultural Centers.

I am writing to request that the Commission consider whether they wish me as Director to represent them on this matter, and if so, what position the Commission prefers to take on this matter.

Background:

The Arts Commission's responsibility for the Centers includes, essentially, two distinct parts:

1) Responsibility for monitoring the operations, including programs, personnel practices, etc., so that the communities may have an assurance that these Centers, operating in city-owned buildings and with large city grants, may be operating in the public interest. Essentially, Memoranda of Understanding spell out in detail many requirements, but revolve around three basic principles:

   a. The Centers shall be operated so that they are for cultural purposes; this excludes use of the buildings for primary use as religious events, health services, political purposes, sports, etc.

   b. The Centers are operated fairly with equal opportunity for access to all (e.g. open elections to the Board, equal and fair rents for use of space, etc.)

   c. The Centers are operated responsibly so as to avoid liability by the City, e.g. ethical personnel practices, good fiscal management, monitoring of physical safety.

2) Responsibility for the physical plants. This includes:

   a. Annual maintenance, including contracts for elevators, fire extinguishers, plus some planned annual maintenance, e.g. plumbing, carpentry, glazing.

   b. Emergency repairs, for heating breakdowns, broken windows, etc.

   c. Renovation: This is the long range multiphased Master Plan for bringing these buildings up to code and making them habitable as cultural centers. This program has been going for many years and considerable work is still to be undertaken, as well as the allocation of capital funds for this work.

Supervisor Gonzalez proposes to transfer Item 2 for all four Centers to the Department of Public Works, which presently executes this work, upon request from the Arts Commissioners.

The Issue:

For some time some of the Cultural Centers, most especially the Mission Cultural Center, have charged that the Arts Commission has been slow to respond to their needs, e.g. repairs. They charge that we have been altering the priorities they have set, and that the renovations are taking too long, are far too costly, and are in some cases poorly executed.

We must work with the Department of Public Works, and depend on them to respond to requests for repairs and maintenance. As for the renovations, our experience is that the Centers' Boards and staff may sometimes change direction in the middle of an agreed upon plan, and this has caused delays and a sense of changing priorities. We have no control over the time, cost, and execution, but monitor all of these as assiduously as possible.

The political situation is that Supervisor Gonzalez has received complaints from the community in the Mission District about the physical plants, and believes that the only way to solve this is to transfer the responsibility directly to Public Works, where accountability will be direct.

From the viewpoint here, I believe that the Director of the Neighborhood Arts Program has some serious concerns about the transfer, feeling that it would impede the Center's ability to get service, because the Arts Commission would no longer be present to advocate and push for the work to be done. Some of her concerns are contained in the minutes of the NAP Committee meeting of March, 1988, enclosed.

On the other hand, in 1987, the responsibility for reviewing the plans for the renovation was transferred from the NAP Committee to the Civic Design Review Committee, because of their architectural expertise, and at that time the Commissioners on Civic Design Review felt that the Centers' physical responsibility should be transferred to DPW. Other Commissioners felt that perhaps this would free the NAP staff from endless details of facilities oversight and allow them to do more neighborhood programming. The lack of an architect on staff was also a factor.

In view of this, the Commission passed a resolution in favor of the transfer at the March, 1988 meeting (see also enclosed). However, this was not an issue before the Board of Supervisors, but merely between the Arts Commission and DPW. DPW refused to take on this responsibility, and the matter was not brought up again until Supervisor Gonzalez held his hearing.

If the Board of Supervisors favors this transfer, they would pass a resolution requesting the Mayor to act on this. The Mayor would probably look into this and ask for a meeting between the affected Departments, and we would then need to look into the matter more thoroughly.

Decision to be made:

As a Commissioner, you set the policy for an issue of this kind. I am requesting some instructions as to how you wish me to present this to the Public Works Committee before June 20. I need to know if you choose to favor the transfer, oppose it, or have it looked into further.

I will then need to develop arguments to support your policy, so I need sufficient time. Or, you may choose to remain silent, in which case I will not speak nor write to the Public Works Committee.

However, I do require some direction from the Commission on this issue.

I would urge you to hear some discussion on this matter at the June 5 meeting so that you can make some decision on this matter.

It is, of course, possible to simply take no position and inform the Public Works Committee of the Board that the Commission does not take a position, if that is your feeling.

I hope the above has given you sufficient background for what is, after all, a major and decisive turning point for the Commission and its relationship with the Cultural Centers, and that the information presented above, although needfully a summary, is adequate for your discussion and decision.

Sincerely,

Claire N. Isaacs
Director of Cultural Affairs

cc: Dennis Rumsey
Anne-Marie Theilen

Enclosures: March, 1988 Arts Commission Resolution No. 37-88-200 with discussion;
NAP Director's Report of March, 1988, discussion on Maintenance;
letter of March 26 from Acting Clerk of the Board of Supervisors.

CNI/lbm

Neighborhood Arts Program

DIRECTOR'S REPORT MARCH 1988

NAP COMMITTEE: The NAP Committee met on March 18th. In attendance were Commissioners Eichelb LaRocca, and Paterson. (SEE ATTACHED MINUTES). The next NAP meeting is scheduled to take pl April 21st at 4pm. The meeting will focus on the neighborhood cultural centers.

CULTURAL CENTER REPORT: Renovation

Three of the cultural centers are planning for the next phase of renovation with Adolph Rose krans of Rosekrans and Associates and Russ Able of Bureau of Architecture. The questions ab code work that have been defined will be addressed at a meeting with Mr. Yong from the cit Plan Approval Division; All copies of correspondence are given to Commissioner Rockrise. A the same time, Rosekrans will address the present seating plan for the Mission Cultural Cent theater. The overall planning may be delayed by the time that it takes to get an appointment

The meetings with the board and staff have been fruitful, but are always late in starting At the South of Market Cultural Center, the electrical installation completed by DPW is wait for hook-up from PG and E and installation of the fire sprinklers. The Central lights in the first floor area will be a great safety improvement.

Maintenance

The transfer of $21,500 for painting to miscellaneous work for the Mission Cultural Center wa finalized in February. We are proceeding with the Mirror installation, heaters for the 2nd floor and have floor repairs scheduled for specific areas of the center.

General maintenance is on time. It is working from the list. The new maintenance work orde are in place. However, it is too early to tell its effectiveness. The maintenance plan as pr posed at the March Arts Commission meeting has been reviewed by both staff and public Works Bureau of Building Repair. We have given the NAP Committee members, Claire and the City Atto our report:

1) The maintenance fund is inadequate and priorities have had to be established durin the year. These priorities usually use all the funding resources available by the spring quarter. We are then obliged to make cutbacks in the list of maintenance needs to keep funding available for emergency repairs until October.

2) The Department of Public Works Building Repair maintenance program for the cultura centers are not currently working effectively, and to turn the responsibility ove to the community now will delay the positive implementation of the program.

3) The cultural centers do not have maintenance staff that are sufficiently trained, or, are working on a very part-time basis. In addition, three of the cultural cen - ters carry no insurance, which is not in compliance with the MOU. To make the cul - tural centers carry the responsibilities for programming and also facilities upkee and maintenance will be placing the city at a greater liability risk.

4) The maintenance work will be more costly due to the fact that under the current sy tem, as a city and county department, and as owners of the space, we can object wh appropriate, when the work is not up to quality, or when there is a question of cost. In addition, the proposed involvement of the Bureau of Architecture will delay decision-making, and be more costly.

o the present, Fe and I are assisting the cultural centers and DPW to improve preventive

FINANCE COMMITTEE REPORT (cont'd.)

Native Son Monument Conservation

Director Isaacs reported that $10,000 had been donated through Mr. Donald Blum, of Donald Blum Public Relations, for his client, Glendale Federal Savings. This money will cover half of the cost for cleaning up The Native Sons Monument at Montgomery and Market Streets. "A Salute to the Great Monuments of Market Street" will appear in the windows at 4 Montgomery St. next week. Mr. Blum is hoping, the director reported, to get sponsorship of other monuments and will be giving a business lunch late this spring for various Market Street merchanges, inviting them to participate and do what the city no longer can. This will be called "Glendale Federal Salutes the San Francisco Arts Commission's Native Sons Monument." Director Isaacs suggested a thank you and perhaps a resolution accepting the funding when it arrives.

MOSCONE JOINT COMMITTEE -- Peter Rodriguez, Chair

Commissioner Rodriguez reported all members had been present at the last meeting of the Moscone Joint Committee. The meeting was primarily informational; the next meeting will be a short one at which the committee will review where art is to be placed at the Moscone Convention Center.

NEIGHBORHOOD ARTS PROGRAM -- William Paterson, Chair

Commissioner Paterson turned the floor over to Director Isaacs who described the history of the Arts Commission's responsibility for the physical maintenance of the Cultural Centers. She said its role had become that of messenger between Cultural Centers and the Department of Public Works -- inappropriately -- and was ineffective since the Commission could not "give orders" to that department nor were the funds administered by them. She quoted Supervisor Gonzalez who would like the Comission to be "advocates, not adversaries." The director said the programming directors should be freed up to do programming; they are not trained as architects, etc., and should not be required to act as such. She delineated the Commisson's responsibility: to build in protection for the Centers for their cultural programs; retain its programming role; ensure equal accessibility to all members of the community both to serve on the boards and for use of the facility; to protect the city from liability by seeing that the Centers are safe and well run. She said the physical needs of the Centers should be in the hands of trained professionals. Commissioner Rockrise spoke in support of the director's comments. He made a motion that the Commission express its approval of the concept of the Department of Public Works and other city departments take charge of the physical maintenance and design needs of those physical facilities which are the Neighborhood Cultural Centers. The motion was seconded by Commissioner Rodreguez and adopted as amended.

RESOLUTION No. 37-88-200: Approval of Relinquishing Responsibility for Physical Maintenance of Neighborhood Cultural Centers to Appropriate City Departments

RESOLVED, that this Commission expresses its approval of the concept that the Department of Public Works and other City departments should take charge of the physical maintenance and repair and the physical facilities which house the Neighborhood Cultural Centers.

STATE/LOCAL PARTNERSHIP PROGRAM -- Anna-Marie Netwally, Chair

Zoning legislation for Artist Housing

Margie O'Driscoll, project manager of Arthouse, reported on the legislation.

BOARD of SUPERVISORS

City Hall
San Francisco 94102
554-5184

May 26, 1989

File 308-87

Claire Isaacs, Director
Art Commission
45 Hyde Street
San Francisco, CA 94105

Dear Ms. Isaacs:

The Public Works Committee, at its meeting of May 16, 1989, held a hearing to consider status of renovation of the Mission Cultural Center.

At that time Supervisor Gonzalez expressed his concern regarding the deterioration of these buildings because of numerous maintenance problems. It is his intention to request that legislation be prepared by the City Attorney which would remove the the responsibility of the maintenance of these four buildings from the Art Commission to the Director of the Department of Public Works.

Since this matter is within your jurisdiction, it is being referred to your office for review and any comments you may wish to make.

This matter was continued to the June 20, 1989 Public Works Committee meeting. Any recommendations or comments you may desire to make should be made prior to this date.

Sincerely,

Mary Anne Bulen
Acting Clerk of the Board

cc: Supervisor Gonzalez
Public Works Committee
Anne Marie Theilen

City & County of San Francisco
ART COMMISSION
MAY 31 1989
45 Hyde Street
San Francisco

RESOLUTION - Arts Commission/Neighborhood Arts Program Maintenance and Renovation Responsibility - Cultural Centers

The Arts Commission, through its Neighborhood Arts Program, intends to continue to assist the cultural center community boards of directors and staff in the operation of the neighborhood cultural centers. The respective parties roles are defined through a Memorandum of Understanding and the responsibility of the Arts Commission/Neighborhood Arts Program includes the management of preventive maintenance with the Department of Public Works - Bureau of Building Repair, and Department of Public Works - Bureau of Architecture for building renovation.

As renovation progresses, review of the working relationship of this partnership will take place periodically.

City and County of San Francisco
Department of City Planning

450 McAllister Street
San Francisco, CA 94102
(415) 558-6411

ADMINISTRATION
(415) 558-6414 / 558-6411
CITY PLANNING COMMISSION
(415) 558-6414
PLANS AND PROGRAMS
(415) 558-6264
IMPLEMENTATION / ZONING
(415) 558-6377

May 24, 1989

To: Citizens and Public Officials

From: Alec S. Bash, Mission Bay Project Director

Re: Mission Bay Status Report

Santa Fe Pacific Realty Corporation filed its application for consideration of a Mission Bay development agreement on May 1st. This application has been accepted for filing by the Department of City Planning, and has been scheduled for public hearing before the City Planning Commission on June 22nd. This is described in the hearing notice included with this status report.

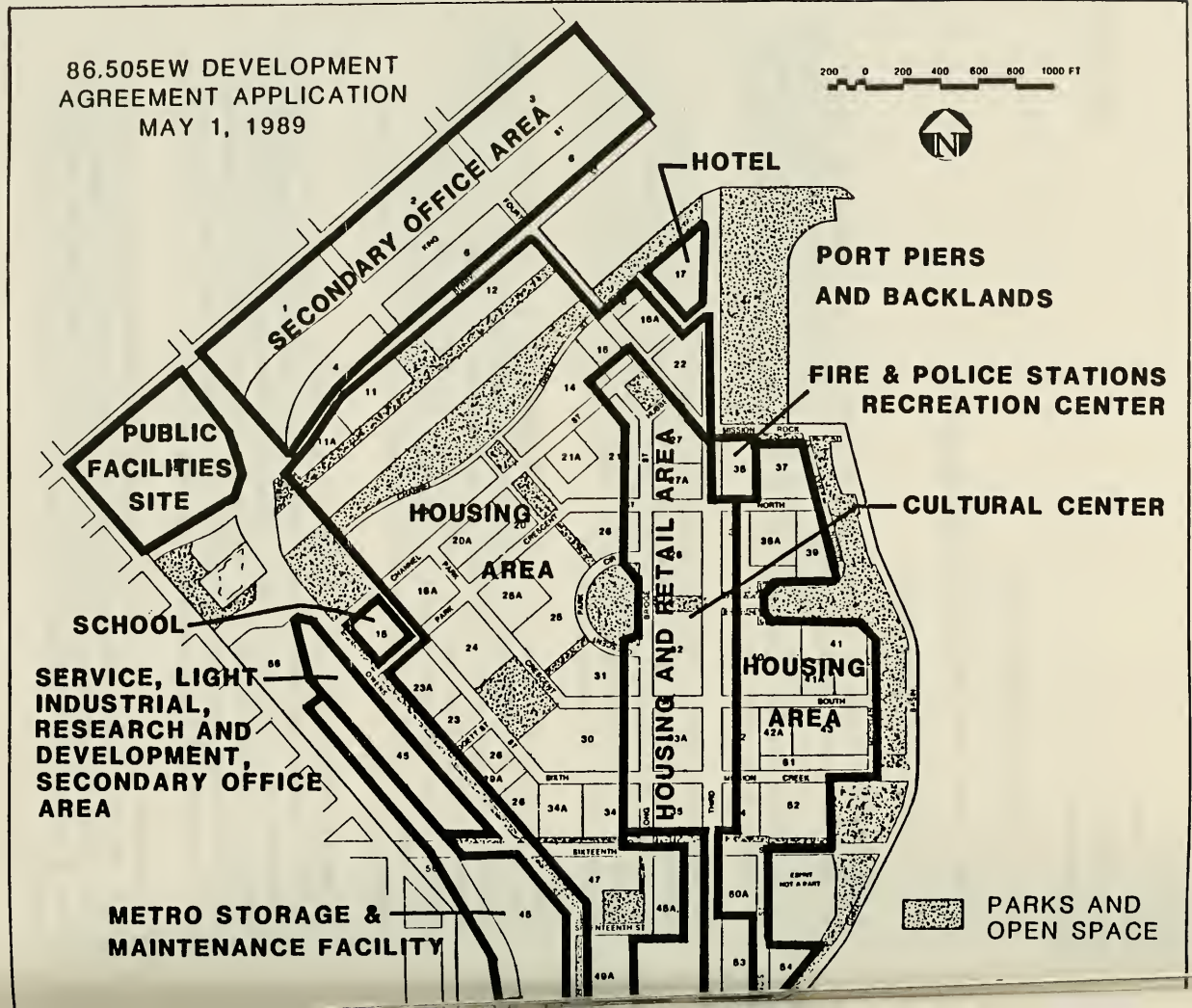
The application officially begins a process that can lead to a proposed development agreement for Mission Bay. *(A development agreement is a contract between a city or county and a developer. Such contracts establish the amount of development authorized, the method of funding infrastructure and other public components, the public benefits to be provided, and various other matters.)*

There is no proposed Mission Bay development agreement at this time. The City and Santa Fe Pacific have been negotiating a possible development agreement for two years. There has been substantial progress in these negotiations, but a number of issues remain unresolved. On resolving those issues, the City negotiating team and Santa Fe Pacific can draft a proposed development agreement, and public hearings can be scheduled for its consideration. At that time, a Mission Bay master plan and zoning amendments can be considered as well.

The Santa Fe Pacific application proposes a Mission Bay land use plan (see reverse of this page) and program (see hearing notice), and lists the public benefits the project sponsor is proposing as part of the project. That application may be viewed in Room 401 at this Department. The land use plan and program, and listing of public benefits, have been the subject of extensive discussions between the City and Santa Fe Pacific over the past two years. As noted above, these negotiations are still underway.

The Department and its environmental consultants have continued work on responding to public comments received on the Mission Bay draft environmental impact report (EIR), and the EIR supplement addressing the impacts of a baseball stadium and public arena. A Summary of Comments and Responses will be published when that work is concluded.

MISSION BAY LAND USE PLAN



SAN FRANCISCO
CITY PLANNING COMMISSION
NOTICE OF HEARING ON
MISSION BAY DEVELOPMENT AGREEMENT APPLICATION

Notice is hereby given to the general public, owners of property within 300 feet of the project, and interested parties that an application for a development agreement involving the project described below has been filed with the Department of City Planning for review as set forth in the San Francisco Administrative Code, Chapter 56, Ordinance No. 372-88 authorizing Development Agreements (the Development Agreement Enabling Legislation). The City Planning Commission will hold a PUBLIC HEARING on this item and on other matters on June 22, 1989, beginning at 1:30 P.M., or later (call Lori Yamauchi at 558-6414, June 19, 1989 or thereafter for a more specific time), in Room 282 City Hall.

86.505EW: Mission Bay, generally bounded by Third, China Basin, Mariposa, 7th and Townsend Streets: all or portions of Assessor's Blocks 3795-98, 3804-06, 3809-10, 3813, 3819, 3822, 3832, 3835, 3837-42, 3849-53, 3880, 3940-44, 3948 and 9900. Request for consideration and preparation of a Development Agreement for a proposed project of 8,000 housing units; 4.8 million SF office; 900,000 SF Service/Light Industrial/ Research and Development/Office (SLIRDO); 125,000 SF community facilities; 720,000 SF retail; 500-room hotel; and about 67 acres of publicly-accessible open space and parks.

This hearing is to provide the public with an opportunity to comment on the application. In the future, at such time as a draft development agreement has been prepared (no such document now exists), there will be other public hearings.

The Mission Bay Development Agreement Application, including the anticipated public benefits listed by the project sponsor, Santa Fe Pacific Realty Corporation, is on file and available for public review at 450 McAllister Street, Room 401. For further information, call (415) 558-6264 and ask for Lilia Medina, Mission Bay Planner.

Robert W. Passmore
Assistant Director of
Planning-Implementation
(Zoning Administrator)
Department of City Planning
450 McAllister Street, 5th Floor
San Francisco, CA 94102

Case No. 86.505EW
May 21 and 26, 1989

RWP:LIM:174:el

Resolution

RESOLUTION #14-88-124 - CULTURAL FACILITIES AT MISSION BAY

WHEREAS, The Mission Bay Project is crucial to the city's continued economic and cultural development; and

WHEREAS, The design of the Mission Bay Project, through its planned parks and beautified waterfront areas, will attract residents from throughout San Francisco as well as visitors and tourists, making the project a model for metropolitan centers nationwide; and

WHEREAS, San Francisco is renowned for its artists and arts industry and the interest of its citizens in cultural activities; be it therefore

RESOLVED, That plans for cultural facilities in Mission Bay take into account the critical needs for our city's artists for appropriate performing, rehearsal, exhibition and studio space, and be it

FURTHER RESOLVED, That the Mission Bay Project facilitate the presence of the arts by providing substantial, accessible spaces for large and small audiences, indoors and out, for formal and informal presentations and exhibits and for art installations both permanent and temporary, as well as space for arts classes and workshops, and be it

FURTHER RESOLVED, That where applicable, the Arts Commission will receive up to 2% of construction costs of new public facilities in the Mission Bay Area for public art works, in accordance with the Art Enrichment Ordinance (#30-69, Section 3:13 of the Administrative Code), and be it

FURTHER RESOLVED, That the San Francisco Arts Commission supports cultural facilities in Mission Bay which will serve that community's residents and workers, as well as attract viewers and audiences from throughout the City.

I HEREBY CERTIFY THAT THE FOREGOING RESOLUTION WAS ADOPTED BY THE SAN FRANCISCO ARTS COMMISSION AT ITS MEETING OF JANUARY 4, 1988.

CLAIRE N. ISAACS
DIRECTOR OF CULTURAL AFFAIRS

ARTS COMMISSION - City and County of San Francisco
45 Hyde Street 94102 (415) 558-3463

THE ARTS COMMISSION OF SAN FRANCISCO

Resolution

RESOLUTION #14-88-125 - LIVE/WORK SPACE IN MISSION BAY

WHEREAS, San Francisco has seen a steady exodus of artists due to lack of affordable studio/housing space; and

WHEREAS, Available live/work space in San Francisco is minimal, regardless of costs; and

WHEREAS, It is to the cultural and economic benefit of San Francisco to support its artist community; and

WHEREAS, The Mission Bay Project offers an opportunity to increase live/work spaces for artists, be it therefore

RESOLVED, That the San Francisco Arts Commission recommends that affordable live/work spaces be developed on upper floors in the Mission Bay's "Service and Light Industrial Research and Development" areas.

I HEREBY CERTIFY THAT THE FOREGOING RESOLUTION WAS ADOPTED BY THE SAN FRANCISCO ARTS COMMISSION ON JANUARY 4, 1988.

CLAIRE N. ISAACS
DIRECTOR OF CULTURAL AFFAIRS

ARTS COMMISSION - City and County of San Francisco
45 Hyde Street 94102 (415) 558-3463

A G E N D A

10 July 1989

AN EXECUTIVE SESSION OF THE ARTS COMMISSION WILL BE HELD BETWEEN 3:00 and 3:30 P.M. THIS MEETING IS CLOSED TO THE PUBLIC. THE REGULAR MEETING OF THE COMMISSION WILL BEGIN AT 3:30 P.M.

ARTS COMMISSION REGULAR MONTHLY MEETING

Monday, July 10 1989 at 3:30 p.m.
Public Library, Main Branch - Civic Center
Commissioners Meeting Room - Third Floor

NOTICE: Requests to testify are accepted by completing an information card and giving it to the Secretary of the Arts Commission who will schedule testimony during the appropriate calendar item.

I. ROLL CALL

II. PRESIDENT'S REPORT

III. DIRECTOR'S REPORT

IV. APPROVAL OF MINUTES

5 June 1989, Regular Monthly Meeting

V. CONSENT CALENDAR

The following items are included in the Consent Calendar, subject to withdrawal at the request of a Commissioner:

("A" = Adopted; "D" = Disapproval) DISPOSITION

Visual Arts Committee Recommendations (06/21/89)

1) Motion to approve mural design by Chuy Campusano for the Mariposa Gardens. A

2) Motion to approve contract extension with Genevieve Baird to September 30, 1989. A

3) Motion to approve the temporary relocation of the George Washington Statue to a niche on the west side of City Hall. A

Civic Design Review Committee Recommendations (06/19/89)

4) Motion to approve encroachment/456 Leland Avenue Rita Kitchener, applicant/Phases I, II, III. A

5) Motion to approve Market Street Transit Shelter site locations, materials list/Phase I A

6) Motion to approve San Francisco International Airport addition to Boarding Area B, South Terminal, Design Review/Phases I, II. A

V. CONSENT CALENDAR (Continued)

		Disposition
	Civic Design Review Committee Recommendations (Continued)	
7.	Motion to approve Fence, Croquet Courts, Stern Grove/ Phases I, II, III.	A
8.	Motion to approve Washington-Hyde Mini Park/Response to Committee's Phase I concerns and recommendations, and presentation of Phase II.	A
9.	Motion to approve Muni Potrero Division Facility Renovation/ Phases I, II.	A
10.	Motion to approve Kezar Stadium renovation/design development/ Phase II.	A
	State/Local Partnership Program Committee Recommendations (06/20/89)	
11.	Motion to approve the Arts Commission's expression of its sincere appreciation to Bernard Cummings of the Bureau of Building Inspection for his diligent and dedicated work on behalf of artists and their live/work space needs in San Francisco.	A
	Street Artists Program Committee Recommendations (06/21/89)	
12.	Motion to approve dismissal of charge/Hearing on alleged violation/Bruce Krutel, Marci Brooks.	A
13.	Motion to approve request to Board of Supervisors to designate former Christmas selling spaces "Z-36" and "Z-37" (Grant Avenue, west side, Post to Sutter Streets) as permanent year-round selling spaces; and to rescind permanent selling spaces "G-10" and "G-11" and designate them as temporary Christmas selling spaces.	A
14.	Motion to approve request by applicant for priority in issuance of certificate - Irena Stein.	A
15.	Motion to approve requests by former certificate-holders for priority in issuance of certificate - John M. Richardson, Joseph Beckman, Todd Strong.	A

END OF CONSENT CALENDAR

VI. COMMITTEE REPORTS

Visual Arts Committee Report - Anne Healy, Chair

Presentation by Harry Parker, Director, Fine Arts Museums: National Sculpture Exhibition, Fine Arts Museum of San Francisco, Golden Gate Park Concourse.

VI. COMMITTEE REPORTS

Airport Joint Committee Report - Dodie Rosekrans, Chair

Arts Festival Committee Report - Amalia Mesa-Bains, Chair

Civic Design Committee Report - John Kriken, Chair

Finance Committee Report - Barbara Sklar, Chair

Literature Committee Report - Stanley Eichelbaum, Chair

Moscone Joint Committee Report - Nancy Boas, Chair

Music Committee Report - Vernon Alley, Chair

Neighborhood Arts Program Committee Report - Stanley Eichelbaum, Chair

State/Local Partnership Program Committee Report - Rai Okamoto, Chair

Street Artists Program Committee Report - Daniel Genera, Chair

Theatre Committee Report - Kim Fowler, Chair

VII. UNFINISHED BUSINESS

VIII. NEW BUSINESS

IX. ADJOURNMENT

MINUTES
10 July 1989

The Regular Monthly Meeting of the San Francisco Arts Commission was held on 10 July 1989, at the Civic Center Main Branch of the Public Library, in the Commissioners Meeting Room, Third Floor. President LaRocca called the meeting to order at 3:55 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Robert LaRocca	Vernon Alley
Nancy Boas	Amalia Mesa-Bains
Stanley Eichelbaum	
Daniel Genera	
Kim Fowler (arr. 4:15 p.m.)	
Anne Healy	
John Kriken	
Rai Okamoto	
Dodie Rosekrans (dep. 5:15 p.m.)	
Barbara Sklar	

Ex-Officio Present	Ex-Officio Excused
Steven Coulter (dep. 4:25 p.m.)	Keith Eickman
Alexandra Phillips (dep. 5:20 p.m.)	Douglas Engmann

II. PRESIDENT'S REPORT

President LaRocca reported on his participation in the process of selecting the architect for the new Public Library, I. M. Pei. He and Ex-Officio Commissioner Coulter represented the Arts Commission and Library Commission, respectively.

III. DIRECTOR'S REPORT

Director Isaacs noted her written Director's Report on the gallery break-in, awards of honor nominations, and transfer of maintenance responsibilities for the four Cultural Centers/Western Addition Cultural Center takeover resolution proposed by the Wajumbe Cultural Institution.

She reminded the Commissioners that opening night of the POPS is July 20, Thursday, and to please respond to Ida Brown regarding attendance, and contact Dennis Rumsey about complimentary tickets for other evenings. She also noted the Committee Meeting notification cards distributed to each Commissioner.

She reported briefly on the Conference of the National Assembly of Local Arts Agencies in Atlanta, Georgia. The main topics discussed were:

- °Difficulties of finding and securing arts funding, nation-wide
- °Nea funding/Corcoran Gallery cancellation of Mapplethorpe show
- °the issue of cultural diversity vis a vis the Jeff Jones report
- °community activism and the arts vis a vis homelessness, AIDS, etc.

III. DIRECTOR'S REPORT (Continued)

Director Isaacs announced she would not proceed with the annual Awards of Honor for 1989, due to insufficient nominations. She did recommend proceeding with these awards in 1990. The Friends of the SFAC are prepared to plan an awards event next year.

She thanked Commissioner Rosekrans and her husband, John Rosekrans, for their generosity in personally providing funds for Sara Szundi to attend the California State Summer School For The Arts.

IV. APPROVAL OF MINUTES

RESOLUTION NO. 710-89-239: APPROVAL OF MINUTES ADOPTED

RESOLVED, that this Commission does hereby approve the Minutes of the regular monthly meeting of the Arts Commission of 5 June 1989.

MOTION SUBMITTED by Commissioner Eichelbaum, SECONDED and unanimously ADOPTED.

V. CONSENT CALENDAR

At the request of Commissioner Kriken, Item 5 was removed from the Consent Calendar and referred to Committee Reports for discussion.

The following MOTION was SUBMITTED by Commissioner Okamoto, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 710-89-240: CONSENT CALENDAR APPROVAL ADOPTED

RESOLVED, that this Commission does hereby approve the following items on the Consent Calendar and their related Resolutions.

("A" = Adopted; "D" = Disapproval) DISPOSITION

Visual Arts Committee Recommendations (06/21/89)

1) RESOLUTION NO. 710-89-241: Motion to approve mural design by Chuy Campusano for the Mariposa Gardens. ADOPTED

2) RESOLUTION NO. 710-89-242: Motion to approve contract extension with Genevieve Baird to September 30, 1989. ADOPTED

3) RESOLUTION NO. 710-89-243: Motion to approve the temporary relocation of the George Washington Statue to a niche on the west side of City Hall. ADOPTED

V. CONSENT CALENDAR DISPOSITION

Civic Design Review Committee Recommendations (06/19/89, 06/23/89)

4) RESOLUTION NO. 710-89-244: Motion to approve encroachment/ 456 Leland Avenue/Rita Kitchener, applicant/Phases I, II, III. ADOPTED

5) Item Deleted - see Committee Reports.

6) RESOLUTION NO. 710-89-245: Motion to approve San Francisco International Airport addition to Boarding Area B, South Terminal, Design Review/Phases I, II. ADOPTED

7) RESOLUTION NO. 710-89-246: Motion to approve Fence, Croquet Courts, Stern Grove/Phases I, II, III. ADOPTED

8) RESOLUTION NO. 710-89-247: Motion to approve Washington-Hyde Mini Park/Response to Committee's Phase I concerns and recommendations, and presentation of Phase II. ADOPTED

9) RESOLUTION NO. 710-89-248: Motion to approve Muni Potrero Division Facility Renovation/Phases I, II. ADOPTED

10. RESOLUTION NO. 710-89-249: Motion to approve Kezar Stadium renovation/design development/Phase II. ADOPTED

State/Local Partnership Program Committee Recommendations (06/20/89)

11) RESOLUTION NO. 710-89-250: Motion to approve the Arts Commission's expression of its sincere appreciation to Bernard Cummings of the Bureau of Building Inspection for his diligent and dedicated work on behalf of artists and their live/work space needs in San Francisco. ADOPTED

Street Artists Program Committee Recommendations (06/21/89)

12) RESOLUTION NO. 710-89251: Motion to approve dismissal of charge/Hearing on alleged violation/Bruce Krutel, Marci Brooks. ADOPTED

13) RESOLUTION NO. 710-89-252: Motion to approve request to Board of Supervisors to designate former Christmas selling spaces "Z-36" and "Z-37" (Grant Avenue, west side, Post to Sutter Streets) as permanent year-round selling spaces; and to rescind permanent selling spaces "G-10" and "G-11" and designate them as temporary Christmas selling spaces. ADOPTED

14) RESOLUTION NO. 710-89-253: Motion to approve request by applicant for priority in issuance of certificate - Irena Stein. ADOPTED

V. CONSENT CALENDAR (Continued) DISPOSITION

Street Artists Program Committee Recommendations (06/21/89) (Continued)

15) RESOLUTION NO. 710-89-254: Motion to approve requests by former certificate-holders for priority in issuance of certificate - John M. Richardson, Joseph Beckman, Todd Strong. ADOPTED

END OF CONSENT CALENDAR

VI. COMMITTEE REPORTS

Visual Arts Committee Report - Anne Healy, Chair

Commissioner Healy reported that Harry Parker will not make a presentation to the Commission today, but will do so at the Visual Arts Committee meeting of July 19. She stated her preference, as Chair, that all visual arts items come through this Committee prior to presentation to the full Commission. Mr. Parker's sculpture exhibition proposal will likely come before the full Commission in August.

The following MOTION was SUBMITTED by Commissioner Healy, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 710-89-255: Motion to authorize final payment to Fran Martin for work completed in June on the Griffith Pump Station Art Enrichment project, pending final inspection and approval by the Visual Arts Committee. ADOPTED

Commissioner Healy noted that as she and all other members of the Moscone Joint Committee are new members, some history and background on this Committee are needed. She posed two questions:

- °Why is there a separate Committee for the Moscone Center; why can't it come under Visual Arts?
- °Why are carry-over people from the old Committee serving in an advisory capacity, and is it possible to appoint new advisors?

Discussion: Director Isaacs responded to the first question. She said that the Moscone Center and the Airport are two of the largest public art projects under the jurisdiction of the Arts Commission. The agencies from both the Moscone Center and the Airport that deal with the Arts Commission wanted to be involved in the planning. The creation of separate Committees was partly practical and partly representational, due to the enormous responsibilities of both. In the 1970's, the Airport Commission had challenged the Arts Commission's right to select the art. In 1978, the City Attorney ruled that the Arts Commission had that authority. In the wake of this decision, the Mayor requested that a joint committee be established for both the Moscone and the Airport art enrichment projects.

VI. COMMITTEE REPORTS (Continued)

Visual Arts Committee Report (Continued)

Discussion (Continued): In response to Commissioner Healy's request for clarification as to who the advisory Committee is and how are they appointed, Director Isaacs responded they are appointed by the Chief Administrative Officer, not by the Arts Commission. The Arts Commission does not determine who they should be. She suggested that if a change in these advisors is desired, a request should be made, informally, to the CAO. Some more discussion followed concerning the purpose of working jointly with representatives from these agencies.

Commissioner Boas, Chair of the Moscone Joint Committee, addressed these questions, suggesting that further discussion be carried over into a Moscone Joint Committee Meeting. She noted that clarification as to the advisory group on the Moscone Joint Committee had occurred during Commissioner Healy's leave of absence, and agreed to bring her up-to-date. She noted that both Commissioners and non-Commissioners serve in an advisory capacity, and everyone votes in Committee with regard to selecting art and artists. However, the final vote rests with the full Commission at its monthly meetings, and this body has the power to overrule or reverse a decision made in Committee if it so chooses. Director Isaacs confirmed the Arts Commission's charter-mandated authority to select art for public locations.

End of Discussion.

Commissioner Kim Fowler arrived at 4:15 p.m., at the start of the Visual Arts Committee Report.

Airport Joint Committee Report - Dodie Rosekrans, Chair - No Report.

Arts Festival Committee Report - Anne Smith, Festival Coordinator

Anne Smith reported that the Arts Festival Committee received twice as many proposals for jurying as they did last year. The Jury will meet on July 24 or 25. Additionally, invitations will be extended to certain artists that curator Claudia Chapline selects. Commissioners were invited to submit names for consideration.

Civic Design Review Committee Report - John Kriken, Chair

Commissioner Kriken opened discussion on Consent Calendar Item 5, a motion to approve Market Street Transit Shelter site locations, materials list/ Phase I, previously approved in Committee.

He cited his principal concern as the three sided, free standing advertising kiosk to be placed next to each bus shelter. Because this is a large structure that will repeat itself 33 times down Market Street, he felt it necessary to open this issue up to the full Commission for discussion, and receive some background information, as well.

VI. COMMITTEE REPORTS (Continued)

Civic Design Review Committee Report (Continued)

Director Isaacs responded: The planned renovation of Market Street involves its transformation into a "grand" boulevard, including $375,000 for art enrichment. New wider and deeper bus shelters are needed to accommodate the crowds who wait in them. The design should reflect the upgrading of the environment, as well. Obtaining funds to maintain the public art projects it sponsors has been a major problem for the Arts Commission. Gannett Advertising has proposed construction of a three-sided kiosk next to each bus shelter; two sides for advertising, one for the Arts Commission. This panel would be entirely under the Arts Commission's purview to use for its own purposes, or offer to the arts community. Additionally, Gannett will provide maintenance monies for the public art works commissioned as part of this project, beginning with $50,000 the first year, and up to $100,000 per year for the next 14 years. This proposal has been two years in the making. The concept was reviewed by the Visual Arts Committee and the Civic Design Review Committee. The overall plan was approved by the full Arts Commission, the Public Utilities Commission, and the Planning Commission. It was recommended after two lengthy hearings by the Land Use Committee of the Board of Supervisors and the ordinance allowing for the use of advertising restricted to the kiosks was approved by the full Board of Supervisors this spring. This ordinance changes the Planning Code to accommodate advertising on the kiosks. The hearings were public and the debate allowed viewpoints to be heard. The Commissions which approved the plan and the ordinance felt that the need for art maintenance monies (generated by the advertising revenues) outweighed the need for a total prohibition of advertising. The greater public good would be served by having the funds to maintain, restore, and commission art to enhance Market Street.

Discussion followed concerning the Civic Design Review Committee's jurisdiction over the size and design of the bus shelters and kiosks, and the genesis of the kiosk structure, itself. Commissioner LaRocca clarified that this idea emerged as a site for advertising, so that the bus shelters could be transparent.

Director Isaacs clarified that the $375,000 art enrichment monies are separate from, and in addition to the Gannett monies, and have already been transferred to the Arts Commission by the Public Utilities Commission.

She further clarified that this contract is between the City and Gannett, not the Arts Commission and Gannett. There is a provision in the contract to transfer art maintenance/enrichment monies to the Arts Commission.

Director Isaacs clarified that this contract has already been decided upon, and is not and never was within the Arts Commission's purview. However, the Civic Design aspects of the shelter and kiosk are.

Essentially, Gannett pays for the bus shelters and kiosks in exchange for advertising; the City Agencies and the Arts Commission permit this in exchange for art maintenance/restoration/commission monies. Discussion followed as to the appropriateness of the Arts Commission being willing to

VI. COMMITTEE REPORTS (Continued)

Civic Design Review Committee Report (Continued)

relax controls on public advertising panels, billboards, etc. no matter how great the exchange benefit is. Commissioner Boas noted that the Arts Commission should not be accepting maintenance monies if the trade is not safeguarding that which it was appointed to safeguard.

Director Isaacs noted that the jurisdiction to allow the shelters and kiosks resides with the Planning Commission, not the Arts Commission.

She also noted that the Arts Commission unanimously approved this proposal a year ago.

Following considerable discussion of all the above, the Commissioners agreed to refer Phase I approval of the shelter and kiosk design to the Civic Design Review Committee for further discussion.

Commissioner Kriken MOVED the following Resolution; it was SECONDED and unanimously ADOPTED:

RESOLUTION NO. 710-89-256: Motion to refer the Market Street Transit Shelter site locations, materials list/Phase I to Committee for further discussion of kiosk design. ADOPTED

Yerba Buena Gardens

Staff liaison Dennis Rumsey reported that the Redevelopment Agency has been invited to attend the July 17 Civic Design Review Committee, to put forth their most recent recommendations regarding this project. He said that he read in the Examiner of Thursday, July 6, that the Agency had approved the Yerba Buena design the previous evening. He was not aware of this meeting, though he had written to Redevelopment in advance of it, on June 28. He is still attempting to reach Ed Ong of Redevelopment, to determine where the Arts Commission stands with respect to Civic Design Review of the Yerba Buena design, and whether or not Redevelopment intends to make a presentation at the July 17 meeting. He will report to the Committee upon hearing from Mr. Ong.

Finance Committee Report - Barbara Sklar, Chair - No report.

Literature Committee Report - Stanley Eichelbaum, Chair

Commissioner Eichelbaum reported on the National Poetry Week Festival, to take place at Fort Mason October 13 through 22. He feels this to be a worthwhile project that the Arts Commission should endorse; consisting of readings and performances given by poets such as Alan Ginsberg and Adrienne Rich. There will be presentations on poetry in film and poetry in music given in the Magic Theatre.

VI. COMMITTEE REPORTS (Continued)

Literature Committee Report (Continued)

Commissioner Eichelbaum MOVED the following Resolution; it was SECONDED and unanimously ADOPTED as follows: (complete Resolution attached)

RESOLUTION NO. 710-89-257: be it hereby RESOLVED, that this Commission does endorse the third National Poetry Week Festival at Fort Mason, the week of October 13 through 22, 1989. ADOPTED

Moscone Joint Committee Report - Nancy Boas, Chair

Commissioner Boas reported that the Committee is now looking at two sites for artwork in the building currently under construction atop the Moscone Center, and is in the process of selecting artists for these two locations.

Music Committee Report - Dennis Rumsey, Staff Liaison

Dennis Rumsey reported that sales for the POPS concerts are not quite as vigorous as hoped. Opening Night is becoming the main event, with the box office exceeded only by Ella Fitzgerald. An article on Doc Severinson is appearing in the Sunday Pink Section, which should accelerate ticket sales. He requested that all Commissioners who have not yet put in orders for concerts of their choice, please do so.

Commissioner Coulter left the meeting following the Music Committee Report, at 4:25 p.m.

Neighborhood Arts Program Committee Report - Stanley Eichelbaum, Chair

Commissioner Eichelbaum reported that the Motion to transfer maintenance and renovation responsibilities for the four Cultural Centers to the Department of Public Works was passed by the Board of Supervisors.

Supervisor Willie Kennedy appended an additional resolution transferring directorship of the Western Addition Cultural Center from its current Board to the Wajumbe Cultural Institution. This also passed, as a separate Motion. However, the Mayor did not approve it, and returned it to the Board of Supervisors. (See letter attached).

Anne-Marie Theilen, Director of the Neighborhood Arts Program, has written a Resolution addressing the above issues, as a position statement for the Arts Commission in support of the Cultural Centers (see complete Resolution attached), reassuring their respective Boards that the Arts Commission is indeed working in tandem with them for their benefit.

VI. COMMITTEE REPORTS (Continued)

Neighborhood Arts Program Committee Report (Continued)

Discussion followed concerning the wording of the proposed Resolution, as well as Supervisor Kennedy's Resolution.

Consensus was reached among the Commissioners that Mrs. Theilen's Resolution be reworded in stronger language, stating that unequivocally, the Arts Commission must have input into any decision whatsoever regarding the Cultural Centers.

Gail Reid, Program Director of the Bayview Opera House, objected to mention of 'sale or lease' of buildings, as it implies a subtle decision to sell the buildings. This wording was changed.

Charles Byrd, Director of the Western Addition Cultural Center, addressed the actions of the Wajumbe Cultural Institution. He stressed the Arts Commission's need to be involved in the process. Supervisor Kennedy's Resolution would cut the Commission out of the affairs of the Center entirely. He had no notification in advance that the Wajumbe proposal was coming before the Board of Supervisors at that meeting, and thus did not attend. Had he known, he would have been present to strongly protest this action. He described the situation as that of a resident company being dissatisfied with the way the City is operating with regard to the Center. He stressed that the WACC Board has been working very hard with the City to do the best that it can, under the circumstances.

Jeanne Bogardus, Director of the Friends of the Arts Commission, which acts as fiscal agent for both the WACC and Bayview Opera House, spoke of further implications of the Wajumbe proposal. The WACC and Bayview both lack 501-c-3 non-profit status. If there were a sale or lease of the building to a non-profit group other than the actual Center management board, there would be many problems. She wished to go on record as saying she has seen great strides made at both Centers during the past two years. Both are under sound fiscal management and are very close to achieving autonomy. Takeover of the WACC's management by another group would destroy two years of the Board's hard work.

Director Isaacs stated that the Arts Commission does not know what action will be taken next regarding the Wajumbe proposal, but the matter is far from resolved and will no doubt come up again.

Commissioner Boas MOVED the following Resolution; it was SECONDED and unanimously ADOPTED:

RESOLUTION NO. 710-89-258: RESOLVED, that the Arts Commission, as sole agency responsible for the four neighborhood Cultural Centers, reserves the right to make any decision as to the disposition of the four neighborhood Cultural Centers. ADOPTED

Commissioners Rosekrans and Phillips departed respectively at 5:15 p.m. and 5:20 p.m., at the end of the Neighborhood Arts Program Committee Report.

VI. COMMITTEE REPORTS (Comments)

State/Local Partnership Program Committee Report - Rai Okamoto, Chair

Commissioner Okamoto reported that Draft Number Two of the Arts Policy Plan was ready, and copies would be distributed to Commissioners today.

He cited the two main issues the Commission needed to make a decision on today:

°Whether or not to reconvene the focus groups before the final series of public hearings on the Plan

°whether or not the Commission should see the document before anyone else, and attach its comments; and set itself a time frame/deadline for getting these comments back into the process.

Leah Forbes said that the Management Committee of State/Local has recommended that the second draft be used for public hearings before a joint Committee of Planning and Arts Commission. She distributed the document to the Commissioners.

Paul Lord of City Planning noted that it is seldom that a Commission makes written comments to a draft document prior to citizen input at a public hearing.

He also noted that the focus groups have been promised they were going to meet again through the second and third rounds of focus group meetings for a very important part of the process not done yet, the community trying to identify where its priorities are. He described the initial intent of the third round as that of the community setting its priorities.

Commissioner LaRocca inquired as to what reasons there might be against reconvening the focus groups.

Leah Forbes responded that there was a budgetary consideration, since funds are still being sought to complete the last round. A facilitator would have to be hired. Another thought was that the second draft was ready to stand before a public hearing.

Discussion followed regarding the pros and cons of reconvening. The question as to whether or not they are inclusive or exclusive was raised.

Commissioner Fowler said that at the Program Committee meeting, the problem of there not being enough of a cross section represented in the focus groups was discussed.

Several Commissioners addressed the issues around allowing the Arts Commissioners to review the draft prior to the public hearing.

VI. COMMITTEE REPORTS (Comments)

State/Local Partnership Program Committee Report (Continued)

Commissioner Boas noted that the Arts and Planning Commissions will eventually be signing off on this Plan. It is essential that Commissioners evaluate and monitor the draft along the way. They cannot wait until after public hearings to look at it. She also noted that regarding the question of being inclusionary, a lot of hard work is involved in getting the word out about public hearings, so that all groups and agencies show up at them.

Commissioner Fowler noted that the Arts Commissioners have never discussed among themselves the role of the Arts Commission as described in the draft.

Further discussion followed regarding how the Arts Commission should present its comments -- as individuals or as a group -- and how long it would take. Commissioners agreed that everyone would read the document and have written comments ready by the date of the next regular monthly meeting, August 7.

Commissioner Fowler suggested that at the planned retreat, the Commissioners could address those parts of the draft that refer specifically to the role of the Arts Commission.

Paul Lord noted that the original deadline called for the Arts Commission commentary on Draft Two to be ready by July 15. Obviously, this commentary will not be ready until late August or early September, which pushes the public hearing process into November. He suggested the Arts Commission send a letter, signed by President LaRocca, to all focus group members explaining the time frame, and what the Arts Commission has decided to do.

Commissioner LaRocca readily agreed to this.

Mr. Lord suggested that the comments should be made without identifying Commissioners individually. This was agreed to.

End of discussion.

Street Artists Program Committee Report - Daniel Genera, Chair - No report.

Theatre Committee Report - Kim Fowler, Chair - No report.

VII. UNFINISHED BUSINESS

None.

VIII. NEW BUSINESS

Director Isaacs said that she wished to pick a date for the retreat, as it is now imperative for the Commissioners to discuss the Arts Policy Plan Draft sections pertaining to the Arts Commission's role as soon as possible, probably mid-August. As Commissioners were divided in preference between weekends versus weekdays, she said she would offer some dates in hopes that everyone, or a majority, could make one.

IX. ADJOURNMENT

There being no further business, this meeting was adjourned by President LaRocca at 5:55 p.m.

Submitted by:
Lemora Martin
Acting Commission Secretary

Approved by: Claire N. Isaacs Date: July 24, 1989
Claire N. Isaacs
Director of Cultural Affairs

D I R E C T O R ' S R E P O R T

Date: Wednesday, July 5, 1989
To: San Francisco Arts Commissioners
From: Claire N. Isaacs, Director
Re: BREAKIN IN THE SAN FRANCISCO ARTS COMMISSION GALLERY

This is to inform you that a breakin occurred at the Art Gallery on Grove Street about 2:30 a.m. on Saturday, July 1. As the Director and Curator were on vacation, I was called by the ADT alarm and informed of this matter. I reported to the Gallery at 2:50 a.m.

The Police Officer on duty explained that a woman passing by had seen the alleged perpetrator fleeing from the gallery and that the Police had therefore nabbed the suspect in flight. He was found carrying a manila envelope with the receipts of the Gallery petty cash fund and considerable cash.

Upon inspecting the gallery premises we found that the suspect had entered by breaking through the skylight over the Director's desk, shattering glass all over her office. He had pulled out files and filing cabinet drawers and had scattered coi-ns around the area in his haste.

Apparently he had tried to flee through the rear door on Ivy Street, from the evidence of the rear door, but had been unable to do so. (In January a similar incidentoccurred, and a new lock had been placed on the rear door preventing escpae this time, but also suggesting that it might be the same individual who broke in in January and was not apprehended.

In the flight of the burglar, he decided to go through the front entrance. He took one work of art off its pedestal, broke a cinder block and used another cinder block brick to toss through the glass door, shattering it, and made his attempted escape onto Grove Street. In this interval he also dislodged another work of art. Fortunately, none of the art was seriusly damaged. The Curator of the current show, "Torch and Anvil" and the artists are being contacted to determine the value of the damage, which appears, very fortunately, to be minor.

It was on Grove Street that the suspect was apprehended, taken to Northern Police Station, attempted to escape and was then held and booked.

I was able to contact the Department of Public Works, which came by 4 a.m. and measured thedamaged door. He returned at 5 a.m. from the yard at Army and Bayshore, where he had measured and cut heavy plywood and instlaled this to cover the entrance. He also swept up the multitudes of glass fragments.

I contacted Kathleen Kolba who had just returned from vacation. She met me at the gallery and waited for the Crime Lab to dust for fingerprints. There were none as the suspect wore gloves.

Today, we met with the Inspector in charge of the case. Kathleen also noted a missing hand calculator and part of her personally owned tape recorder. We are continuing to work with the police.

Unfortunetely, the situation in Civic Center is bringingpeople near the Gallery who are tempted to break in. Although we have had incidents in the past, they are increasing.

DIRECTORS' REPORT

Date: Wednesday, July 5, 1989
To: San Francisco Arts Commissioners
From: Claire N. Isaacs, Director
Re: TRANSFER OF FACILITIES OF THE CULTURAL CENTERS TO DEPARTMENT OF PUBLIC WORKS: PROPOSED TRANSFER OF THE WESTERN ADDITION CULTURAL CENTER TO THE WAJUMBE DANCECOMPANY AND THE AFRO-AMERICAN HISTORICAL SOCIETY

On Monday, July 3, the Board of Supervisors took up the issue of the transfer of facilities of the Cultural Centers to the DPW for purposes of maintenance, repair and renovation.

The NAP Committe held discussion with the Cultural Center Directors and representatives of the DPW on Friday, June 30. The Issue had come before the Board of Supervisors on June 26, having been forwarded from the Public Works Committee meeting of the Board on June 20.

At the June 20 meeting, I had presented the sense of the Arts Commission's discussion at its June 5 Commission meeting.

On June 26 the Board of Superivosrs continued the matter until July 3.

Following the NAP Committe meeting of June 30, the Center Directors met and developed some language for the resolution. It incorporated the concept of a year-end evaluation of how the process is working - to protect the Cneter is DPW is not responsive. It added language providing for a 30 day period in which the Center Directors the A/C, DPW and Mayor's office would meet to work out a process benefitting the Centers. It also affirmed the idea that each center should have an assessment made of its specific needs and a budget set up for each Center.

This terminology was gone over by Comm. Kim Fowler over the weekend.

I saw the wording at about 1:50 p.m. on Monday, just before the meeting of the Board of Supervisors and felt it did cover generally the concerns of the Center Directors and of the Commission.

At the June 30 meeting with NAP, the DPW representatives noted that they are essentiallycontractors and can do the job for any agency if contracted with. Based on my experiences (see other memo re Art Gallery) I know that they are capable of quick response in an emergency.

At the July 3 meeting of the Bd. of Supervisors, as the meeting was about to begin, we were notified that Supervisor Kennedy was moving an amendment of the whole, appending an entirely new concept into the existing resolution. It caled for the Mayor to transfer the facilities fo the Western Addition Cultural Center, through long-term lease or sale, to the Wajumbe Dance Company and the Afro-American Historical Society. Both agencies have wanted to have the use of the WACC for many years.

I noted to Sup. Kennedy that this was a separate issue and that there were no representatives from either WACC or the Commission, nor had anyone been notified of this. She insisted, however, that the resolution should be put forward. It was also obvious that membes of the companies which would benefit were present at the meeting.

I then spoke to Sup. Ward and explained that I felt it was extremeley difficult that the WACC Board and staff were not present, nor had the Arts Commission any time to discuss or prepare a response to the amendment.

She agreed, and after some various manoevers on the Board, postponing discussion of the resolution, the Boafd then heard from the City Attorney's office representative. He stated that while the original resolution dealt with management, the amendment dealt with transfer or sale of the proporty, and shouldrightly be discussed separately.

He also explained that the amended portion had not come before the Public Works Committee, there had been no public hearing, and that he strongly advised the Board to hold a public hearing on this matter.

In the first part his advice prevailed, and the original resolution was separated from the new amendment of Sup. Kennedy.

However, after passing the original resolution on transfer of responsibility for maintenance to DPW, the Board then did vote unamimously for Sup. Kennedy's amendment, to urge the Mayor to arrange a long-term lease or sale of WACC to Wajumbe/Afro-Camerican Historical Society.

Do-to the nature of the proceedings, I was not able to voice any opinion. The matter was taken up for immediate adoption, and there was no hearing.

For those of you who may ask:"Why shouldn't the WACC be transferred?", here are some important considerations:

1) The WACC was developed as a community cultural center, to be available to numerous separate groups seeking space and assistance, not for the express purpose of advancing the cultural goals of only one or two groups.

2) The $1,000,000 spent to date in renovating the Center were spent specifically to make it into a community center, not a dance studio or museum, and additioanl dolalrs would absoltuely be necessary to do so.

3) The WACC Board and staff have worked extremely hard in the two years since the new Board was created. There are dozens of fine events annually, the expanded Juneteenth festival, excellent art exhibitions, plays, etc. Although there are problems relating to management and to lack of funding which have alwasy existed due to lack of resources available in that community, muchprogress has been made.

4) The process of making such a transfer without any kind of hearing, opportunity for the present Board and Director of WACC to respond, etc. is simply not fair.

I have notified the Mayor's office of this matter and I would seriously doubt if the Mayor would actually recommend such a long-term lease or sale of this property of the City and County under the circumstances.

It is essentiall thatyou, as Commisisoners understand, however, the serious political aspects of this unexpected attempt to transfer this facility away fromt he Commission and the present non-profit Board of WACC. Such a manoever could also be used against the other centers as well. Some of the Directors have already expressed to me their deep concer and fear that the Centers could be under a similar attack.

You may wish to reassure them of the support and continuing advocacy of the San Francisco Arts Commission for the Neighborhood Cultural Centers.

DIRECTORS' REPORT

To: Arts Commissioners
From: Claire Isaacs
Re: Awards of Honor
Date: July 5, 1989

We have received just three nominations for Awards of Honor to date. They are good nominations, but because we need nominations from the Commission to represent a wider field of the arts, as well as more names, there is no longer time to develop a consensus and set up the awards ceremony in connection with the August Arts Festival.

In the meantime, in view of the response, I discussed this matter with the Director of the Friends, Jeanne Bogardus, who now believes it should be possible for the Friends to develop an awards ceremony for 1990.

In the past, the Friends have played a supporting role, but not a leading one. Therefore, this is definitely progress and can be welcomed.

As mentioned before, the Awards ceremony was set up under the leadership of former Commissioners, so if the Friends cantake their place in creating an appropriate setting, mailing list, etc., it will be to the benefit of all.

The only negative aspect is the loss of yet another year for the Awards ceremony. However, if the Friends announce early that they are sponsoring the event, the community will know that the Arts Commission intends to continue to make these pretigious awards in the arts. My major concern was that the Commission would lose the visibility it has built up over the years in presenting these really cherished awards. However, with the help of the Friends, this can be overcome.

I am therefore holding the nominations to date in the files. For your information (please hold as confidential), the nominations received were:

From Comm. Anne Healy: Anne Walker, Artspace Director, for Patron and Gallery Director, in the Visual Arts

From Comm. Rai Okamoto: the Yolla Bolly Press of Covelo, Cal., Visual Arts Fine Printing

From Comm. Eichelbaum: Edward Hastings, Artistic Director, American Conservatory Theatre, for the Performing Arts

Thank you for your involvement, for taking the time to make the nominations, and also to the others for giving consideration to this important function of the San Francisco Arts Commission.

I am sure that we can find a good way to offer these awards in the proper setting and with the proper consderation for the dignity and history of the awards ceremony.

MICHAEL HOUSH
ASSISTANT TO THE MAYOR

ART AGNOS

OFFICE OF THE MAYOR
SAN FRANCISCO

35

July 7, 1989

The Honorable Board of Supervisors
City Hall, Room 235
San Francisco, California 94102

Dear Ladies and Gentlemen:

I am returning Resolution No. 257-89-1 regarding the possible sale or lease of the Western Addition Cultural Center without my signature.

This is a extremely complex matter and requires a great deal of consultation with the Arts Commission, the community, the Western Addition Cultural Center Board of Directors and other interested parties.

There are significant policy implications and issues associated with this request that extend far beyond the Western Addition and the Cultural Center. Those implications have to be examined carefully before any decision is reached.

My office is willing to discuss a wide range of options concerning the future of the Center. However, I can not agree with this proposed resolution at this time.

Sincerely,

ART AGNOS

AA/emgla

Enclosure

City & County of San Francisco
ART COMMISSION
JUL 11 1989
45 Hyde Street
San Francisco, CA

200 CITY HALL, SAN FRANCISCO, CALIFORNIA 94102
(415) 554-6141

COALITION OF BLACK TRADE UNIONISTS

P.O. Box 15125 - San Francisco, CA 94115

(415 282-0663

5 July 1989

Claire Issacs, Executive Director
San Francisco Arts Commission
45 Hyde Street, Room 319
San Francisco, CA 94102

Dear Ms. Isaacs:

As you know, on Monday, 3 July the San Francisco Board of Supervisors unanimously adopted a resolution urging Mayor Agnos to strongly consider the lease or sale of the Western Addition Cultural Center (WACC) to the San Francisco African American Historical and Cultural Society and the Wajumbe Cultural Institution, Inc.

According to the resolution's author, Supervisor Willie B. Kennedy, transferring the operations of the Center to the above-named non-profit organizations will accomplish the following:

* the Society will return to a permanent home in the Western Addition;

* Wajumbe will have a permanent home in the Western Addition;

* City monies now being used for the operations and management of WACC could be shifted to fund other vitally needed social programs;

* finally, the longstanding, vexing and seemly unresolvable problems associated with WACC would be resolved.

Therefore, on behalf of the Coalition of Black Trade Unionists (CBTU) and myself, I encourage the Arts Commission to concur with the Board of Supervisors' actions of 3 July and to adopt a similar resolution in order to facilitate a positive response by the Mayor in regards to this matter.

I am also requesting that our organization be given timely notifi-cation as to when the Commission will take up this matter and if the public will be allowed to comment at that time.

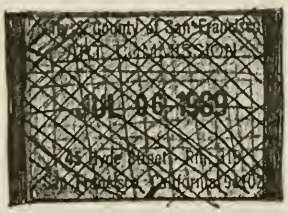
Thank you in advance for your anticipated cooperation.

Sincerely,

Geraldine M. Johnson

Geraldine M. Johnson
Chapter President

cc: Hon. Art Agnos
Hon. Willie B. Kennedy
Hon. Doris M. Ward



cc: Rudy Nothenberg
Art Commission Members
Dr. Carlton B. Goodlett
Rev. James McCray
SF African American Historical and Cultural Society
Wajumbe Cultural Institution, Inc.
African American Agenda Council
New Bayview Committee
SF Black Chamber of Commerce
SF Black Leadership Forum
SF NAACP
SF Religious Council
SF Urban League
The Thursday Group
Western Addition Concerned Citizens' Organizations

GMJ:dmn

CITY AND COUNTY OF SAN FRANCISCO
ARTS COMMISSION
45 HYDE STREET, SUITE 319
SAN FRANCISCO, CALIFORNIA 94102

558-3463

RESOLUTION NO. 710-89-257

WHEREAS: San Francisco is proud to RECOGNIZE and CELEBRATE the third NATIONAL POETRY WEEK FESTIVAL, being held here in the City the third week of October, 1989, and;

WHEREAS: The theme of this year's Festival is "EARTH BESIEGED", with special events on the environmental crisis, presenting over seventy five poets and performing artists in series of twenty five major shows, and;

WHEREAS: NATIONAL POETRY WEEK fills a long-felt need in the cultural picture of the nation, presenting the diversity of American and international poetry in POETRY BEYOND BORDERS, featuring poets of Russia, China, Africa, Europe, Latin and South America; and THE LIVING WORD, memorializing poets who have died of AIDS, and;

WHEREAS: The goal of NATIONAL POETRY WEEK is a nation-wide celebration of poetry, with arts organizations around the country hosting simultaneous cooperating poetry events in conjunction with San Francisco's flagship Festival;

BE IT THEREFORE RESOLVED THAT the San Francisco Arts Commission does hereby endorse the third NATIONAL POETRY WEEK FESTIVAL at Fort Mason, the week of October 13 through 22, 1989.

Date 7/18/89

Claire N. Isaacs
Director of Cultural Affairs

07/10/89

CITY AND COUNTY OF SAN FRANCISCO
ARTS COMMISSION
45 HYDE STREET, SUITE 319
SAN FRANCISCO, CALIFORNIA 94102
558-3463

RESOLUTION NO. 710-89-258

WHEREAS, the Arts Commission, in keeping with the intent of the purchase of the four buildings: Bayview Opera House, Mission Cultural Center, South of Market Cultural Center, and Western Addition Cultural Center, provides to the public community cultural facilities for the purposes of neighborhood arts activities which are publicly accessible to all residents of the city; and

WHEREAS, any consideration given by the Arts Commission on the disposition of the cultural centers will be entertained only with careful deliberation involving the cultural center boards, representatives of the cultural centers communities and the Mayor's Office; and

WHEREAS, the Arts Commission/Neighborhood Arts Program is working towards full development of the centers; physical maintenance and renovation, and programming needs, and for a mutually-beneficial partnership between the city and the communtiy-based non-profit boards of the centers; be it

RESOLVED, that the Arts Commission, as sole agency responsible for the four neighborhood cultural centers, reserves the right to make any decision as to the disposition of the four neighborhood cultural centers.

July 10, 1989
Date

Claire N. Isaacs
Director of Cultural Affairs

As amended in Board 7/3/89

FILE NO. 308-87

RESOLUTION NO. 525-89

[CULTURAL CENTERS]

URGING THE MAYOR AND THE CHIEF ADMINISTRATIVE OFFICER TO TRANSFER RESPONSIBILITY FOR THE MAINTENANCE AND REPAIR OF CITY-OWNED BUILDINGS HOUSING NON-PROFIT CULTURAL ORGANIZATIONS FROM THE ART COMMISSION TO THE DEPARTMENT OF PUBLIC WORKS.

WHEREAS, The City and County of San Francisco owns four buildings housing non-profit cultural organizations; and

WHEREAS, These facilities - Mission Cultural Center, Bayview Opera House, Western Addition Cultural Center, South of Market Cultural Center - are under the jurisdiction of the Art Commission; and

WHEREAS, The Art Commission, through its Neighborhood Arts Program, is currently the City department responsible for oversight of both the physical and cultural aspects of these cultural centers; and

WHEREAS, The Department of Public Works maintains, repairs and renovates these facilities at the request of the Art Commission in consultation with the non-profit organizations which operate the cultural centers; and

WHEREAS, The annual facilities maintenance and capital improvements portion of the City's budget itemizes the maintenance, repair and renovation work to be undertaken at the centers; and

WHEREAS, It may be more efficient for the Department of Public Works to directly administer maintenance, repair and renovation work with respect to these facilities; and

WHEREAS, Funds are currently available to the Art Commission through the City's budget for the maintenance, repair and renovation of the facilities and such funds would continue to be available to the Department of Public Works for such activities; and

WHEREAS, The Department of Public Works will undertake, at the beginning of this transfer, an assessment of the current physical condition of each of the four cultural centers with a view to comprehensive maintenance needs of each center, and the realistic annual cost of maintenance; and will submit an assessment report and budget to the four cultural center directors, and the Art Commission, within thirty days of this transfer; and

WHEREAS, At the end of the current fiscal year 1989/1990, the Department of Public Works will conduct an assessment of the new maintenance system, evaluating the services provided, response time, total expenditures for labor and materials, and any problems encountered, and with a comparison with its beginning year projections for budget and services, to the four cultural centers, the San Francisco Art Commission, the Mayor and the Chief Administrative Officer, who will convene a joint meeting of all parties; and

WHEREAS, The Department of Public Works will provide a projected budget for fiscal year 1989/1990 covering each of the four cultural centers and specifying the four discreet amounts from the San Francisco Art Commission's approved budget for the cultural centers, funds which will be dedicated to the maintenance work at each site. The Department of Public Works will establish the maintenance budget for each cultural center based upon its preliminary assessment of each center's needs, and taking into account the recommendations of the cultural center directors; and

WHEREAS, The current system for renovating the cultural centers is not working; and

WHEREAS, The annual facilities maintenance portion of the City's budget for the four cultural centers establishes funding significantly at variance and considerably less than the Department of Public Works own maintenance funding recommendation; and

WHEREAS, The Art Commission and the Department of Public Works would continue to confer on facilities maintenance, repair and renovation issues; now, therefore, be it

RESOLVED, That the Board of Supervisors urge the Mayor and the Chief Administrative Officer to transfer responsibility for the maintenance, repair and renovation of the Mission Cultural Center, Bayview Opera House, Western Addition Cultural Center and South of Market Cultural Center from the Art Commission to the Department of Public Works; and, be it

FURTHER RESOLVED, That the non-profit cultural organizations may directly submit requests for maintenance repairs and building rehabilitation projects to the Department of Public Works as they are budgeted in the Capital Improvement Program; and, be it

FURTHER RESOLVED, That the current process for renovating the cultural centers is not functioning at a satisfactory level, and that within one year of this Resolution a new system will be designed by the coordinated efforts of the cultural center directors, the Bureau of Architecture, the Department of Public Works Engineering Department, and the Art Commission. The first draft of this plan shall be generated within ninety days for review and comment following the convening of such efforts; and, be it

FURTHER RESOLVED, That the Board of Supervisors urge the Mayor and the Chief Administrative Officer to address the variance between budgeted funds and the Department of Public Works maintenance recommendations for the four cultural centers, so that proper maintenance of each facility is assured, enabling each center to respond to increasing demands, and the City's commitment to the cultural centers is reflected in the physical condition of each center; and, be it

FURTHER RESOLVED, That jurisdiction over all programs and management functions of the cultural centers remain with the Art Commission.

Adopted - Board of Supervisors, San Francisco July 3, 1989

Ayes: Supervisors Alioto Gonzalez Hallinan Hongisto Kennedy Maher Ward

Absent: Supervisors Britt Hsieh Nelder Walker

I hereby certify that the foregoing resolution was adopted by the Board of Supervisors of the City and County of San Francisco

Clerk

File No. 308-87

JUL 6 1989

Date Approved

Mayor

FILE NO. 257-89-1 RESOLUTION NO. 528-89

[CULTURAL CENTER]

URGING THE MAYOR AND THE CHIEF ADMINISTRATIVE OFFICER TO CONSIDER A LONG-TERM LEASE OR SALE OF THE WESTERN ADDITION CULTURAL CENTER TO THE SAN FRANCISCO AFRICAN AMERICAN HISTORICAL AND CULTURAL SOCIETY AND THE WAJUMBE CULTURAL INSTITUTION, INC.

WHEREAS, The City and County of San Francisco owns four buildings housing non-profit cultural organizations; and

WHEREAS, These facilities--Mission Center, Bayview Opera House, Western Addition Cultural Center, South of Market Cultural Center--are under the jurisdiction of the Art Commission; and

WHEREAS, There have been long standing complaints by residents of the Western Addition with respect to the lack of repairs, adequate maintenance, programs and management functions at the Western Addition Cultural Center; and

WHEREAS, Non-profit organizations such as the San Francisco African American Historical and Cultural Society, currently in residence at Fort Mason, and the Wajumbe Cultural Institution, Inc. are seeking a permanent home in the Western Addition; now, therefore, be it

RESOLVED, That the Board of Supervisors of the City and County of San Francisco hereby urges the Mayor to strongly consider a long-term lease or sale of the Western Addition Cultural Center to the San Francisco African American Historical and Cultural Society and the Wajumbe Cultural Institution, Inc. as the most cost effective means of resolving long-standing conflicts and problems associated with the Center; and, be it

FURTHER RESOLVED, That jurisdiction over all physical and cultural aspects of the Western Addition Cultural Center remain with the Department of Public Works and the Art Commission until such time as the Mayor executes the aforementioned lease or sale of the Western Addition Cultural Center, with appropriate deed restrictions, to the San Francisco African American Historical and Cultural Society and the Wajumbe Cultural Institution, Inc.

SUPERVISOR KENNEDY

Adopted on date of introduction
Board of Supervisors, San Francisco July 3, 1989

Ayes: Supervisors Alioto Gonzalez Hallinan Hongisto Kennedy Maher
Ward

Absent: Supervisors Britt Hsieh Nelder Walker

I hereby certify that the foregoing resolution
was adopted by the Board of Supervisors
of the City and County of San Francisco

John L. Taylor
Clerk

File No.
257-89-1

Date Approved

Mayor

July 10, 1989

I hereby certify that the foregoing resolution, not being signed by the Mayor within the time limitation as set forth in Section 2.302 of the Charter, becomes effective without his signature in accordance with the provisions of said Section 2.302 of the Charter.

John L. Taylor
Clerk

File No. 257-89-1

Art Commission

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OR
l. Isaacs

A G E N D A
7 August 1989

ARTS COMMISSION REGULAR MONTHLY MEETING
Monday, August 7, 1989 at 3:00 p.m.
Public Library, Main Branch - Civic Center
Commissioners Meeting Room - Third Floor

NOTICE: Requests to testify are accepted by completing an information card and giving it to the Secretary of the Arts Commission who will schedule testimony during the appropriate calendar item.

I. ROLL CALL

II. APPROVAL OF MINUTES

10 July 1989, Regular Monthly Meeting

III. PRESIDENT'S REPORT

IV. DIRECTOR'S REPORT

a. Friends of the SFAC Presentation

b. Retreat Report

V. CONSENT CALENDAR

The following items are included in the Consent Calendar, subject to withdrawal at the request of a Commissioner:

("A" = Adopted; "D" = Disapproved) Disposition

Civic Design Review Committee Recommendations (07/17/89)

1) Motion to approve the Electrical substation, #31 Balboa diesel coach line/Public Utilities Commission/Phases I, II. A

Street Artists Program Committee Recommendations (07/27/89)

2) Motion to approve requests by applicants for priority screening and issuance of certificate/ Linda Barrett Solari, Dante Solari, Kee Ying Yee. A

3) Motion to approve requests by applicant for postponement of screening - Esther Kahn. A

V. CONSENT CALENDAR (Continued) Disposition

Street Artists Recommendations (Continued)

4) Motion to approve requests by former certificate-holders for priority in issuance of certificate - Terry Harms, Charles Groth, Susan Quinn. A

5) Motion to request City Attorney for opinion as to whether Administrative Code Section 10.80 applies to special fund of Street Artists Program. A

Visual Arts Committee Recommendations (07/19/89)

6) Motion to lend the painting by Richard Diebenkorn titled "Still Life with Letter" to exhibition at the Honolulu Academy, September 19 - October 29, 1989. A

7) Motion to approve final payment to the Precita Eye Muralist pending site inspection by Arts Commission Staff. A

8) Motion to accept invitation from the Fine Arts Museums to so-sponsor 1991 Outdoor Sculpture Exhibition in the Music Concourse of Golden Gate Park. A

9) Motion to accept work by Maria Alquilar titled "Sink Hole at Night", acrylic on masonite, 4' x 5', in lieu of commissioned work for Louis Sutter Fieldhouse. A

10) Motion to approve final payment to Martha Heavenston for ceramic pieces completed at 6th and Folsom Playground pending inspection. A

11) Motion to approve concept of video artist for Sanitary Fill Art Enrichment project. A

END OF CONSENT CALENDAR

VI. COMMITTEE REPORTS

State/Local Partnership Program Committee Report - Rai Okamoto, Chair

a. Approval of final payment to the San Francisco Study Center for Code Booklet, "The Inspector Cometh".

VI. COMMITTEE REPORTS

State/Local (Continued)

b. Comments on the Arts Policy Plan.

c. Resolution on Congressional Censorship of the National Endowment for the Arts.

d. Planning for the Presidio.

e. Update on Negotiations for Cultural Facilities in Mission Bay.

Theatre Committee Report - Kim Fowler, Chair

Visual Arts Committee Report - Anne Healy, Chair

Motion to authorize final payment to Interactive Resources for completion of Coit Tower Historic Structure Report in the amount of $11,000.

Airport Joint Committee Report - Dodie Rosekrans, Chair

Arts Festival Committee Report - Amalia Mesa Bains, Chair

Civic Design Review Committee Report - John Kriken, Chair

Finance Committee Report - Barbara Sklar

Literature Committee Report - Stanley Eichelbaum, Chair

Moscone Joint Committee Report - Nancy Boas, Chair

Music Committee Report - Vernon Alley, Chair

Neighborhood Arts Program Committee Report - Stanley Eichelbaum, Chair

Street Artists Program Committee Report - Daniel Genera, Chair

Request by former certificate holder for priority in issuance of certificate/Clarence Stanbrough.

VII. UNFINISHED BUSINESS

VIII. NEW BUSINESS

IX. ADJOURNMENT

ARTS
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OR
l. Isaacs

M I N U T E S
7 August 1989

The Regular Monthly Meeting of the San Francisco Arts Commission was held on 7 August 1989 at the Civic Center Main Branch of the Public Library, in the Commissioners Meeting Room, Third Floor. President LaRocca called the meeting to order at 3:20 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Robert LaRocca	Nancy Boas
Vernon Alley	John Kriken
Stanley Eichelbaum	Amalia Mesa-Bains
Kim Fowler/Dodie Rosekrans	
Daniel Genera (arr. 3:40 p.m.)	
Barbara Sklar	
Anne Healy	
Rai Okamoto (arr. 3:25 p.m.)	

Ex-Officio Present	Ex-Officio Excused
Alexandra Phillips	Steven Coulter
	Keith Eickman
	Douglas Engmann

II. APPROVAL OF MINUTES

The following Motion was MOVED by Commissioner Alley, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 87-89-259: APPROVAL OF MINUTES ADOPTED

RESOLVED, that this Commission does hereby approve the Minutes of the Regular Monthly Meeting of 10 July 1989.

III. PRESIDENT'S REPORT

President LaRocca thanked the Arts Commissioners and Commission Staff for supporting the recent POPS Concerts and encouraged like support for the upcoming annual Arts Festival and Flower Show.

IV. DIRECTOR'S REPORT

a. Retreat

Director Isaacs reported that she and Commissioners Mesa-Bains, Fowler, and Eichelbaum looked at the

IV. DIRECTOR'S REPORT (Continued)

a. Retreat (Continued)

facilities at the Hotel Majestic and recommend it as a site. The retreat will not happen in August, due to lack of consensus among the Commissioners on an agreeable date, but will be held in September.

However, a special meeting could be held to discuss Commissioner comments on draft two of the Arts Policy Plan. This will be discussed today under the State/ Local Partnership Program Committee Report.

b. The Brown Act

Director Isaacs distributed a memo covering basic provisions of this Act which govern public meetings, and which apply to all Arts Commission meetings. (See attached).

c. Housing the Arts Commission/Hibernia Bank Building

The Arts Commission had approached the owner of this building about the possibility of leasing it, as the Commission will lose its quarters at 45 Hyde Street in the not-too-distant future. However, the building is about to be sold at auction, and the City must act quickly to acquire it, or lose it as a possible home for City agencies. Discussion followed concerning the building's historic significance, stunning architectural beauty, and appropriateness as a Civic landmark. Michael Housh of the Mayor's Office spoke to these issues as well as to the necessity of fully justifying spending several million dollars to acquire the building, given the current budget crisis. The fact that several City agencies are facing losing their premises strongly supports acquisition.

The Arts Commission's enthusiastic support of purchase as well as its dire need for housing, and the fact that it currently is among the most poorly housed of City agencies would support serious consideration of purchasing the building. Also, it is especially appropriate for an agency concerned with the City's cultural life.

IV. DIRECTOR'S REPORT (Continued)

c. Hibernia Bank Discussion (Continued)

Commissioner LaRocca urged the Commissioners to seriously consider passing a resolution in support of acquisition at the special meeting on Friday, which he would be unable to attend, calling this a once-in-a-lifetime opportunity. It is an elaborate 1882 building, completely beyond the reach of today's architecture.

d. Presentation/Friends of the SFAC

Ron Gallegos, President of the Friends of the San Francisco Arts Commission, presented a check for $2,000 to President LaRocca, to cover the deficit incurred by publication of "A City Collects", the catalogue of the City's art collection. These funds were raised at a recent Friends-sponsored reception at the Portman Hotel.

Director Isaacs acknowledged photographer Tony Plewik, who captured the check presentation on camera, as a member of the Friends Advisory Board. She noted his contribution of his professional time and expertise over the years in documenting such moments on film.

Jeannne Bogardus, Director of the Friends, noted the upcoming reception, sponsored jointly by the Friends and the Asian Art Museum, "A Night In Asia", at the Museum, on August 28, to which all Commissioners are invited.

Commissioners Genera and Okamoto arrived during the Director's Report, at 3:40 and 3:25 p.m., respectively.

V. CONSENT CALENDAR

The following MOTION was submitted by Commissioner Okamoto, SECONDED, and unanimously ADOPTED;

RESOLUTION NO. 87-89-260: CONSENT CALENDAR ADOPTED
APPROVAL

RESOLVED, that this Commission does hereby approve the following items on the Consent Calendar and their related Resolutions.

V. CONSENT CALENDAR (Continued)

("A" = Adopted; "D" = Disapproval) Disposition

Civic Design Review Committee Recommendations (07/17/89)

1. RESOLUTION NO. 87-89-261: Motion to approve the Electrical Substation, #31 Balboa diesel coach line/Public Utilities Commission/Phases I, II. A

Street Artists Program Committee Recommendations (07/27/89)

2. RESOLUTION NO. 87-89-262: Motion to approve requests by applicants for priority screening and issuance of certificate/Linda Barrett Solari, Dante Solari, Kee Ying Yee. A

3. RESOLUTION NO. 87-89-263: Motion to approve requests by applicant for postponement of screening/Esther Kahn. A

4. RESOLUTION NO. 87-89-264: Motion to approve requests by former certificate-holders for priority in issuance of certificate - Terry Harms, Charles Groth, Susan Quinn. A

5. RESOLUTION NO. 87-89-265: Motion to request City Attorney for opinion as to whether Administrative Code Section 10.80 applies to special fund of Street Artists Program. A

Visual Arts Committee Recommendations (07/19/89)

6. RESOLUTION NO. 87-89-266: Motion to lend the painting by Richard Diebenkorn titled "Still Life with Letter" to exhibition at the Honolulu Academy, September 19 - October 29, 1989. A

7. RESOLUTION NO. 87-89-267: Motion to approve final payment to the Precita Eye Muralist pending site inspection by Arts Commission staff. A

V. CONSENT CALENDAR (Continued) Disposition

Visual Arts Committee Recommendations (Continued)

8. RESOLUTION NO. 87-89-268: Motion to accept A
invitation from the Fine Arts Museums to co-sponsor 1991 Outdoor Sculpture Exhibition in the Music Concourse of Golden Gate Park.

9. RESOLUTION NO. 87-89-269: Motion to accept A
work by Maria Alquilar titled "Sink Hole at Night", acrylic on masonite, 4' x 5', in lieu of commissioned work for Louis Sutter Fieldhouse.

10. RESOLUTION NO. 87-89-270: Motion to approve A
Final payment to Martha Heavenston for ceramic pieces completed at 6th and Folsom Playground pending inspection.

11. RESOLUTION NO. 87-89-271: Motion to approve A
concept of video artist for Sanitary Fill Art Enrichment project.

END OF CONSENT CALENDAR

VI. COMMITTEE REPORTS

State/Local Partnership Program Committee Report - Rai Okamoto, Chair

Discussion on the Arts Policy Plan was postponed, awaiting the arrival of Kary Schulman of Grants For The Arts.

a. Final Payment for Code Booklet

The following MOTION was submitted by Commissioner Okamoto, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 87-89-272: RESOLVED, that ADOPTED
this Commission does hereby approve final payment in the amount of $850.00 to the San Francisco Study Center for Code Booklet, "The Inspector Cometh".

VI. COMMITTEE REPORTS (Continued)

b. National Endowment for the Arts/Congressional Censorship

The following MOTION was submitted by Commissioner Okamoto, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 87-89-273: RESOLVED, that the San Francisco Arts Commission supports the National Endowment for the Arts' peer panel review system for the critiquing of worthy grant recipients and opposes Congressional censorship of specific art works, the reallocation of funds among NEA programs as a penalizing mechanism, or the denial of grant awards to artists and individual arts organizations as a means of artistic censure. ADOPTED

c. Future Use of the Presidio

Discussion centered on what steps the Arts Commission should be currently taking, if any, to have a say. The question of whether the Mayor has a Presidio study group underway was raised. Mike Housh responded that there is a strong reluctance on the Mayor's part to preemptively take action until there is a clear resolution that closure of the Presidio is actually going through, in order not to prejudice the positions that local representatives in Congress have taken on this issue. The Planning Department has had an ongoing liaison program with both the Golden Gate National Recreation Association and the Presidio. Two years ago the American Society of Landscape Architects did a land use survey of the Presidio which touched on a number of issues, including the cultural resources within the Presidio. He is absolutely certain that there will be a broad-based planning body established, and the concerns of the Arts Commission will be in the forefront of those considered in the development of any such body. At this point, there is no body beyond the Planning Department's task force, and small task forces specifically within the Mayor's Office working on the closure issue itself.

VI. COMMITTEE REPORTS (Continued)

State/Local Partnership (Continued)

c. The Presidio (Continued)

Director Isaacs proposed preparing a letter for President LaRocca's signature expressing the Arts Commission's strong interest in being part of a future study group, to be approved at September's regular meeting.

d. Mission Bay/Negotiations for Cultural Facilities

Leah Forbes, State/Local Program Coordinator began discussion of major issues:

1. The percent for art enrichment and how it will be dealt with is unclear.

2. The light industrial district is gone from Mission Bay. It is all commercial/residential. Live/work units will have to compete with other commercial ventures, and will be difficult to come by.

3. Live/work has been downscaled from initially proposed 250,000 square feet to 17,000 square feet; to be constructed above the cultural facility. So, there would be 10 - 17 units as opposed to 200 - 300.

The Planning Permit is reaching its final stages, and will go on the ballot of the Board of Supervisors in June of 1990.

There was consensus among the Commissioners that 17,000 square feet is totally unacceptable. Margie O'Driscoll, Director of ArtHouse, responded to Commissioners' queries as to whether there is still time for the Arts Commission to become involved, and to discussion about Live/Work versus Art Enrichment. She stated that there was never a trade-off between live/work and anything else, e.g. the cultural facility or art enrichment. Throughout the three years of negotiations in which she has participated, live/work was considered part of the industrial space and was not to be considered as part

VI. COMMITTEE REPORTS

State/Local - Mission Bay Discussion (Continued)

of the cultural amenities offered by the developer. It was separate from the very beginning. Initially, the strongest supporters were the small business community and the Potrero Hill League of Active Neighbors, in addition to the arts community. State/Local has been trying to put a great deal of pressure on the Planning Commission, and ten people testified at the last open hearing on Mission Bay. The whittling-down of live/work space came about by the addition of the phrase 'office space', by the Planning Commission, to the area designated as 'service light industrial research and development'; meaning that live/work would have to compete against office space, which artists cannot do, the rents being twice as much. State/Local has been lobbying to preserve a portion of live/work space.

Commissioners Healy and Fowler asked to be notified in advance of meetings, to give the Arts Commission a presence.

Richard Reineccius, State/Local Advisory Board Member, stated that there has not yet been a public hearing on Mission Bay. The only hearing has been the one accepting the fee for application. The June schedule of public meetings includes several smaller groups meeting between now and October to review specific issues.

The following MOTION was submitted by Commissioner Okamoto, SECONDED, and unanimously ADOPTED;

RESOLUTION NO. 87-89-274: BE IT RESOLVED, that this Commission does hereby support Art Enrichment and Live/Work space in the Mission Bay Development; that any reduction of the initially proposed 250,000 square feet of live-work space is strongly opposed; and ADOPTED

BE IT FURTHER RESOLVED, that the Arts Commission will be duly represented in all hearings concerning development of cultural facilities and live/work space at Mission Bay.

VI. COMMITTEE REPORTS

e. State/Local - Arts Policy Plan/Draft Two/Discussion Summary

Dennis Rumsey introduced the following speakers:

Sarah Billinghurst/San Francisco Opera:

It is essential to have more input from the major arts organizations. The Plan must not be used to represent the narrow agenda and purpose of some of those putting the Plan together. The Plan should represent all arts organizations; all of the San Francisco arts community.

Kary Schulman/Grants For The Arts:

Ms. Schulman has been on the Management Committee of the Plan since its inception, and her overall involvement with it goes back nine years. San Francisco deserves a thorough Plan representative of all its artists and all its citizens. This document is a phase; it is not yet a Plan or even a draft. She summarized the political history of the Plan: Begun in the Feinstein years, it was on Mayor Feinstein's back burner. The change in Arts Commissioners stalled its momentum earlier this year, and the Plan became a top priority for Mayor Agnos very recently. The community focus groups have become synonymous with the Plan, and this is erroneous. They are only one aspect. While many of the recommendations are on target and essential to the City, they are the representation of a very small number of people. As the groups continued to meet, the numbers attending them dwindled proportionately, with the end result becoming an ever narrowing point of view. Many attending the focus groups, through no one's active fault, sometimes felt unwelcome to voice their comments. People have told Ms. Schulman, among them an Arts Commissioner, that these groups seem to be on a certain trajectory, and there seems to be no way to deflect this into any other area.

Much of this document is meant to address the way City agencies deal with the arts, and their reasons. The focus groups were not given information pertaining to this, e.g. copies of pertinent legislation, copies of particular City ordinances that guide why things are done as they are. So, some of the recommendations are now well grounded in actually what is written in the law.

VI. COMMITTEE REPORTS (Continued)

State/Local Partnership (Continued)

Arts Policy Plan Discussion (Continued)

The initial intention, on the part of the Management Committee, was to conduct a wide ranging series of interviews that would accompany the focus groups, comment upon them, and interface with them. This plan was aborted, the thinking being that the focus groups in and of themselves would elicit diversity of opinion. In practice, however, they have tended to narrow opinion.

The Arts Commission has an unprecedented opportunity to take leadership in this planning process; to take the time required to create a proper Plan that can be a model for the country, as we look toward creating cultural diversity, and toward making San Francisco an "Athens For The Arts". Director Claire Issacs and Mayor Agnos have received a number of letters from arts organizations wishing to be involved in this process. There are consultancy resources within the community that the Arts Commission can use.

Ms. Schulman urged the Arts Commission to take the time that is necessary and get the help that it needs in creating this Plan.

Meg Madden/Chair, State/Local Partnership Advisory Task Force

While there are many wonderful ideas in the draft currently under review, she would like to see some ideas added to this document that require the best thinking of large institutions -- business, government, and the community at large.

Ms. Madden briefly summarized the genesis of the State/ Local Partnership Program. The Program was founded by the California Arts Council to help individual artists and small arts groups become better linked to political infrastructures. The Task Force has worked many years to ensure adequate representation in community arts and especially among community cultural constituencies. In theory, these groups would have the time to organize, so they would have a full voice in the cultural planning

VI. COMMITTEE REPORTS (Continued)

State/Local Partnership (Continued)

Arts Policy Plan/Discussion (Continued)

process, along with all other artists, arts organizations, and those who affect and are affected by the arts. The Task Force had some success in forging arts constituencies, particularly in the areas of live/work, multicultural arts, and arts education. The interests of those constituencies are reflected in this draft. Capturing their vision was a big step in the planning process. Also, the Arts Commission succeeded in capturing their trust. These allies are willing to advocate for the resources necessary to re-strengthening and restructuring the Arts Commission so it can successfully take on a major new leadership role in the City. These allies must not be alienated as the Task Force moves forward to make the Plan more inclusive.

However, while every major arts institution had some staff participation in the planning process, the leaders of these institutions weren't involved, and the Draft does not adequately reflect their concerns.

This is not a criticism of the planning staff or planning process. It is a reflection of the arts community of San Francisco in 1989. Large arts organizations do business in very different ways than small ones, and they have not yet worked out the ground rules for talking to one another. To the degree which the arts planning process can now correct this problem, it will have done a great service to the arts community. When the arts community has found areas of agreement on which it can speak in one voice, it can effectively advocate to the business and government communities.

The Arts Policy Plan is the most ambitious undertaking of the State/Local Task Force to date.

As regards the issue of protocol, the present Draft occasionally lapses into making recommendations which are not completely within the purview of the Arts Commission. The Hotel Tax is singled out and the language on this should be removed from the Draft. Ms. Madden would like to see a protocol in place that insures that government

VI. COMMITTEE REPORTS (Continued)

State/Local Partnership (Continued)

Arts Policy Plan/Discussion (Continued)

leadership will be informed and have the opportunity for active involvement before anything directly affecting them becomes part of the Plan.

Further criticism addressed the overall tone of the document. A positive tone is needed for the planning document that is inclusive of all points of view of the City. She would like to see a document that imparts a philosophy.

The Arts Policy Plan should be a short, action-oriented, marketing and development blue print for the arts in San Francisco.

Ms. Madden praised Claire Isaacs for her intense support to help make this Plan successful. She described Leah Forbes as one of the Commission's best bridges to the arts community. In a highly politicized atmosphere, she has kept her integrity and her good judgement.

Ms. Madden said that the Arts Commission has a major challenge and adventure in front of it.

Richard Reineccius/State/local Advisory Task Force

Mr. Reineccius stated the importance of not getting bogged down in who has, versus has not been included in the process so far. The process has always been an open one, and there is still opportunity to bring in anyone who has been left out.

This draft of the Plan definitely needs a summary of findings and recommendations. He agreed with Meg Madden that the Plan should be concise and action-oriented. The Plan should define the provisions of the Charter, provisions by ordinance, provisions of Commissioners' good will/rules within each department. These need to be better defined. Reasons for policies need to be backed up with facts, to get away from the general "Arts Are Good" attitude. It is death to go before the public body saying this again. What is missing here are the major arts

VI. COMMITTEE REPORTS (Continued)

State/Local Partnership (Continued)

Arts Policy Plan/Discussion (Continued)

components that the City operates, and a description of them, including the Fine Arts Museums, an adequate description of the Arts Commission, and the Performing Arts Center.

The Plan is at this point repetitive and hard to read. Each of the focus groups got into things that were peripheral to them, so there are overlaps in a lot of areas. However, this draft is a good start.

Alexandra Phillips/President, Board of Trustees of Fine Arts Museums of San Francisco and Ex-Officio Arts Commission Member

Ms. Phillips read aloud from a letter she has drafted to the Arts Commission, addressing comments made by Harry Parker, Director of the Fine Arts Museums, in a letter to Leah Forbes, upon reading this draft of the Plan. She also read aloud selected portions of the Parker letter (see both attached).

Paul Lord/City Planning and Co-Director of Arts Policy Plan

Addressing the issue of exclusive, private interviews versus focus groups, Mr. Lord stated the reasons for not doing the interviews: To give special treatment and attention to large groups with large budgets and staffs by going to them for interviews was inappropriate to a public process. They were not excluded. They had the same opportunity as the smaller arts organizations to come to the focus group meetings and sit around the table. The major arts organizations have been, and will continue to be invited to participate. The composition of the focus groups was carefully planned in advance to keep a balance among large and small groups and among multi-cultural groups.

At this point, Arts Commissioners gave their comments:

Commissioner Kim Fowler

Commissioner Fowler described her sense of being in a focus group where she attended only one session, partly

VI. COMMITTEE REPORTS (Continued)

State/Local Partnership (Continued)

Arts Policy Plan/Discussion (Continued)

due to frustration at the imbalance of the group in attendance. At this session were two major museum representatives. Whenever they said something, an underlying sense of "us" and "them" pervaded the room, indicative of the split happening throughout the community in general. This is a very difficult situation to deal with. It is the responsibility of whoever is chairing such meetings to attempt to minimalize this division, and this mediating influence did not happen. The people in charge were not capable of dealing with this, and let it go by. So, some people stopped coming, feeling their input was not going to be heard.

Philosophically, she agrees that no one should get special attention in their private office, and everyone should be part of a public process, but this attitude is not working. As long as everyone cannot sit down and talk to each other, there is no Arts Policy Plan. The current draft is a wonderful, sort-of philosophical statement of what some of the problems are and where the art community should be going, but when it gets into the specifics, it is missing the expertise. It does not have the expertise that takes the vision and allows the vision to happen.

One of the areas where it does, however, is the live/work area, mostly due to Margie O'Driscoll's representation on the Committee. This is because of work that has already been done and the knowledge she has of how things work within the government interactively.

Commissioner Barbara Sklar

The reason for multiple approaches in any planning process is because there are always groups that are not going to come to meetings. You use whatever method is needed to include people. You are not doing the heads of big organizations a favor to go to them, you are doing it because you want to get their expertise, their opinions and information -- whether you agree with it or not, and whether you include it or not, it has to be attained as part of your information base in order for a Plan to come

VI. COMMITTEE REPORTS (Continued)

State/Local Partnership (Continued)

Arts Policy Plan/Discussion (Continued)

out. It's part of the methodology going forward. Obviously, someone knew this in the first place, so why were those interviews dropped?

Alexandra Phillips

The Fine Arts Museums have three representatives attending the focus groups -- two staff people and one Trustee. What Commissioner Phillips heard back from them echos Commissioner Fowler's comments; they felt incapable of making a difference.

End of Discussion.

Director Isaacs briefly polled Commissioners on availability on Friday, August 11, for more extensive discussion of the Arts Policy Plan. It was decided to hold a Special Meeting from 9:00 a.m. to Noon, place to be determined.

Theatre Committee Report - Kim Fowler, Chair

Commissioner Fowler encouraged Commissioners to attend the Pickle Family Circus benefit performance on August 8, to raise funds to find a new space. They are losing their lease.

Visual Arts Committee Report - Anne Healy, Chair

The following MOTION was submitted by Commissioner Healy, SECONDED, and unanimously ADOPTED;

RESOLUTION NO. 87-89-275: Motion to authorize final payment to Interactive Resources for completion of Coit Tower Historic Structure Report in the amount of $11,000. ADOPTED

Airport Joint Committee Report - Dodie Rosekrans, Chair

No report.

VI. COMMITTEE REPORTS (Continued)

Arts Festival Committee Report - Amalia Mesa Bains, Chair

Director Isaacs stated that there is no report yet, as the Committee will be meeting Wednesday. Commissioner Fowler reported that she attended the first half of the first juried session of the Festival 2000 process this morning, and some exciting collaborations were submitted.

Civic Design Review Committee - John Kriken, Chair

Commissioner Okamoto reported that the acquarium project at Pier 39 should come before the Arts Commission, as it is on public land. Assistant Director Rumsey responded that this item will come before the Civic Design Review Committee at the August 21 meeting.

Finance Committee Report - Barbara Sklar, Chair

No report.

Literature Committee Report - Stanley Eichelbaum, Chair

No report.

Moscone Joint Committee Report - Nancy Boas, Chair

No report.

Music Committee Report - Vernon Alley, Chair

While official figures will not be ready for a month, Commissioner Alley stated he was pleased, musically, with this year's programs. He praised John Liikala's decor and thanked Claire Isaacs, Dennis Rumsey, and the Committee members for their hard work. Commissioner Alley has had a long professional association with Ella Fitzgerald and praised her as the "most wonderful boss" he ever had, with the exception of Count Basie. This could well be her last season with the POPS.

Neighborhood Arts Program Committee Report - Stanley Eichelbaum, Chair

No report. NAP Director Anne Marie Theilen announced that a special meeting with the Western Addition Cultural Center Board would take place on August 24 at the Ballet Building, in the Dollar Board Room.

Street Artists Program Committee Report - Daniel Genera, Chair

The following MOTION was submitted by Commissioner Genera, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 87-89-276: Motion to approve request by former certificate holder for priority in issuance of certificate/Clarence Stanbrough. ADOPTED

VII. UNFINISHED BUSINESS

None.

VIII. NEW BUSINESS

The South of Market Cultural Center has requested a Resolution of support for a cultural exchange exhibition with the Sociedad Mexicana de Artes Plasticas. This will be an agenda item for the Friday, August 11 meeting.

Commissioner Genera distributed announcements of the upcoming performance season of Theatre Flamenco, of which he is a member, to the Commissioners. The opening is August 18.

IX. ADJOURNMENT

There being no further business, the regular monthly meeting of the Arts Commission was adjourned at 5:05 p.m.

Submitted by:
Lemora Martin
Acting Commission Secretary

Approved by Claire N. Isaacs Date: Aug 21, 1989
Claire N. Isaacs
Director of Cultural Affairs

HE ARTS
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SAN FRANCISCO

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August 7, 1989

To: Members of the San Francisco Arts Commission
From: Claire N. Isaacs, Director
Re: Provisions of the Brown Act

Many of you have had questions regarding provisions of the Brown Act as to what you may or may not do legally in regards to the holding of committee meetings of the Commission, as well as the full Commission meeting.

The Brown Act is constantly being reinterpreted through legal process, and the information which I receive is lengthy, technical, and replete with quotations from past court cases.

I am therefore listing a few key ideas to keep in mind: these are not legally phrased. In the event of any concerns, please ask me and I will refer your questions to the City Attorney's office for a fullerinterpretation. The below are for you to keep in mind as GENERAL PRINCIPLES, not as exact interpretations:

1) Avoid "SERIAL MEETINGS". A serial meeting is one in which a decision is made "serially" by phone calls or meetings with one after another members of the Commission or Committee. This is not an open, public process.

2) Agendas: must be posted 72 hours in advance in a public place; This is the Public Library and our hallway. The 72 hours must be accessible, so that if a building is closed during that period, those hours do not count.

3) Non-agenda items: "No action" shall be taken on any item not appearing on the posted agenda." Exceptions includes. emergencies, (e.g. public safety issues);when the item was on a properly posted agenda for a meeting held not more than 5 days before the current meeting and the item was continued to the current meeting (most committee and Commission meetings are separated by more than 5 days); and, two-thirds of a body's full membership, or a unanimous vote of teh body, if less than two-thirds is present, may place an item before the body where the need to take action arose after teh agenda was posted.

The above has no effect on placing an item entitled "New Busienss" or "Director's Report." These should contain enumeration of the subjects to be identified. Non-identified items which do not qualify for one of the exemptions, can be calendared for a subse quent meeting or referred to one of the committees.

All agendaed items should be described adequately (E.G. XYZ Public Schools, Facilities Report, is not adequate to notify the public that the debate will center on possible closing of the school.)

4) Opportunity for Public to Speak: rather complex, but, in general --- agenda must provide "members of the public" with opportunity "to address the legislative body on items of interest to the public that are within the subject matter jurisdiction of the legislative body." (underlining is mine)BUT, the legislative body (e.g. commission) may not take an action if not on the agenda (see above); it can refer the matter to a committee -- the presiding officer makes the referral. We request the speaker to fill out a card with name, for our records.

5) Special meetings: I am researching how this applies to the Arts Commission.

6) Continued meeting: Same as No. 5.

7) Closed meetings:includes committee meetings. Exceptions: consideration of personnel matters involving a public officer or employee, conferring with legal counsel, conferring with law enforcement officials on security problems. (Charter Sec. 3.500, not Brown Act)

If an action is taken at a closed meeting, it must be announced when the public meeting resumes.

Specific to the Arts Commission: consideration of artists' commissions by the Joint Committees (e.g. Moscone, Airports), and Visual Arts Committee does not come under the personnel exemption; these are contracts. So, generally artists may attend meetings at which their qualifications to be contracted with by the Arts Commission takes place; not true for consideration of regular personnel.

Please let me know if there are any further aspects of the Brown Act or Charter regarding open meetings, or otherprocedures, which you need to be studied.

The above is a SUMMARY ONLY. Please consult me if you need to take an action which involves any of the above situations. This information is intended to sensitize you to these issues.

cc: Katherine Pennypacker, Dep. City Attorney
Dennis Rumsey
Lemora Martin

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August 7, 1989

STATE-LOCAL PARTNERSHIP ACTION ITEMS

FINAL PAYMENT FOR CODE BOOKLET

Resolved that the San Francisco Arts Commission approve final payment to the San Francisco Study Center in the amount of $850.00 for the completion of the code booklet, **The Inspector Cometh**.

NATIONAL ENDOWMENT FOR THE ARTS/CONGRESSIONAL CENSORSHIP

A conference committee of senators and representatives will convene in September to resolve the differences between the Senate bill and the House bill on funding allocations to the National Endowment for the Arts. The Senate bill is the most punitive and restrictive (see attached news article). The chairman on the Senate side for this committee is Senator Robert C. Byrd. House members have not yet been appointed.

The Arts Commission might wish to express its concern via a resolution or letter that could be sent to the chairpersons of that committee and to our Senators and local Representatives.

Sample Resolution:

Resolved that the San Francisco Arts Commission supports the National Endowment for the Arts' peer panel review system for the critiqueing of worthy grant recipients and opposes Congressional censorship of specific art works, the reallocation of funds among NEA programs as a penalizing mechanism, or the denial of grant awards to individual arts organizations as a means of artistic censure. artists and

FUTURE USE OF THE PRESIDIO

Advice from the Governor's Office of Planning and Research is that the San Francisco Arts Commission could express its interest in planning for the use of the Presidio directly to the Mayor's Office and to the Superintendent of the National Park Service. That person is Mr. Brian O'Neill, General Superintendent, Golden Gate National Recreation Area, National Park Service, Fort Mason, Bldg. 201. The Army would have a lead role in any planning, but the Park Service will actually develop the plan since the base is being turned over to them.

Senate Votes to Cut Off Funds for 'Obscene' Art

New York Times

San Francisco Chronicle

Thursday, July 27, 1989

Washington

Brushing aside objections that Congress should not be deciding what is art or who is an artist, the Senate voted yesterday to bar the National Endowment for the Arts from supporting "obscene or indecent" work.

It also voted to cut off federal funds to two arts groups because they supported exhibitions of work by two provocative photographers.

In a voice vote, the Senate approved restrictions proposed by Senator Jesse Helms, R-N.C., to bar federal arts funds from being used to "promote, disseminate or produce obscene or indecent materials, including but not limited to depictions of sadomasochism, homoeroticism, the exploitation of children, or individuals engaged in sex acts; or material which denigrates the objects or beliefs of the adherents of a particular religion or non-religion."

The measure also bars grants for art work that "denigrates, debases or reviles a person, group or class of citizens on the basis of race, creed, sex, handicap, age or national origin."

Spokesmen for arts organizations, including the two cited in yesterday's legislation — the Southeastern Center for Contemporary Art in Winston-Salem, N.C., and the Institute for Contemporary Art at the University of Pennsylvania — said they are appalled by the action, which they described as the first time that Congress had tried to interfere directly in granting money to individual arts groups.

The officials said the endowment and the groups it supports have faithfully followed the grant-making system approved by Congress. In the system, known as peer review, members of the arts community pass on grant applications in their respective fields.

But Helms said on the floor of the Senate: "No artist has a pre-emptive claim on the tax dollars of the American people to put forward such trash."

Referring to one work, he said: "I don't even acknowledge the fellow who did it was an artist. I think he was a jerk."

'Slippery Area'

Senator Howard Metzenbaum, D-Ohio, one of only two senators to speak on the floor yesterday against the Senate action, said: "We're gradually approaching more and more the Congress telling the art world what is art."

The other, Senator John Chaffee, R-R.I., said: "We're getting into a slippery area here."

The action by the Senate was far more severe than actions taken a few weeks ago by the House against the National Endowment for the Arts.

Supporters of the endowment said they are optimistic that the Senate actions can be reversed in conference between the House and Senate.

Controversial Artists

Both houses were reacting to the political storm prompted by the works of Andres Serrano and the late Robert Mapplethorpe, whose exhibitions were supported by arts groups that received funds from the endowment.

A work by Serrano depicted a plastic crucifix submerged in the artist's urine; several of Mapplethorpe's photographs, currently on exhibit in Washington, depict homoerotic scenes.

The leadership in the House reacted to the political anger generated by these works by approving a budgetary slap on the wrist, cutting from the endowment's $171 million annual budget the $45,000 that had been granted to support exhibitions of Serrano and Mapplethorpe works.

But the Senate went significantly further yesterday in action on a bill appropriating $10.9 billion for the Interior Department and some other agencies, including the arts endowment.

Stricter Version

The Senate version includes language barring grants for the next five years to the two arts groups that supported the Serrano and Mapplethorpe exhibitions.

A spokesman for the endowment estimated that the Winston-Salem group received $759,400 during the past five fiscal years and that the Institute for Contemporary Art received $585,000 in the past three fiscal years.

The Senate accepted the $45,000 cut the House had made in endowment funds. But it added a specific change with greater impact, cutting the amount the endowment could grant for support of visual arts by $400,000 and increasing the amount for local projects and folk art by $200,000 each.

All these actions were in the bill as it arrived on the floor from the Appropriations Committee.

Supporters of the arts community in the Senate decided against making an issue of these measures on the floor, saying they feared that debate would only make matters worse.

They said their best hope is a fight to strike the Senate measures in the conference committee.

The issue was brought up on the floor yesterday only because Helms rose with his amendment.

Anne Murphy, executive director of the American Arts Alliance, said: "The amendment as adopted by the United States Senate would be found unconstitutional." If it were applied, she said, "we certainly couldn't produce most of Shakespeare, certainly not 'Richard III.'

"You couldn't have any anti-Communist art. I'd guess the senator is saying the Metropolitan Museum of Art, which receives taxpayer dollars, should take down all religious art."

THE FINE ARTS MUSEUMS OF SAN FRANCISCO

M.H. de YOUNG MEMORIAL MUSEUM

CALIFORNIA PALACE OF THE EGION OF HONOR

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Harry S. Parker III

SECRETARY TO THE BOARD
Delores C. Malone

Members of the San Francisco Arts Commission
45 Hyde Street, Room 319
San Francisco, CA 94102

Dear Commissioners:

I have taken the liberty of sharing my copy of the second draft of the Arts Policy Plan with Harry Parker, Director of The Fine Arts Museums of San Francisco. I am enclosing herewith his initial comments, addressed to Leah Forbes, Coordinator of the Arts Policy Plan.

As President of the Board of Trustees, I concur with the two major points addressed by Mr. Parker in his letter. During my review of the second draft I noted several minor editorial issues which I would be glad to clarify with you when convenient.

I reiterate my opinion that an Arts Policy Plan should be a key element of the City's Master Plan, however, it is very important that the major arts institutions be equitably represented with the Arts Policy Plan.

I look forward to an ongoing discussion with you on this subject.

Sincerely,

Alex Phillips

Alexandra K. Phillips
President of the Board of Trustees

AP:li

7 August 1989

cc: Harry Parker

Enclosure

THE FINE ARTS
MUSEUMS OF
AN FRANCISCO

M.H. de YOUNG
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HARRY S. PARKER III Director of Museums

Ms. Leah Forbes
Coordinator
Arts Policy Plan
San Francisco Arts Commission
45 Hyde Street, Room 319
San Francisco, CA 94102

Dear Ms. Forbes:

I have read the second draft of the Arts Policy Plan with great interest and am highly supportive of the vast majority of its provisions. Certainly there are far-reaching implications for the City and County of San Francisco, and to have a well developed Arts Policy Plan strikes me as timely and significant.

You can understand that I have reviewed the draft with a special eye to those issues which affect The Fine Arts Museums of San Francisco and have a number of draft suggestions which are minor in nature that I would like to share with you.

However, the thrust of this letter is to take particular exception to two points which seem to me highly dangerous and which would make it impossible for The Fine Arts Museums to endorse the plan as it stands in current draft. I am referring specifically to the statement on page 84 in which the premise is endorsed of "as substantial funding for the multi-cultural arts organizations as for the major arts institutions." As you know, this would entail a tremendous shift of civic resources which, in my opinion, is not justified by the relative size of the audience served, the scholarly significance of the collections and exhibitions or the impact of these programs on the City's economy and quality of life. I have great respect for the multi-cultural organizations and think they deserve additional funding, but I do not think the case has been made for equal funding at this stage of their development.

My second major concern is the relationship of the Arts Commission to the major arts organizations and specifically the statement found on page 50 that the Arts Commission would have "jurisdiction over City arts funding policy." As you know, The Fine Arts Museums are, by charter, a Department of the City and County of San Francisco and will surely resist the idea of having our funding, which is a legal obligation of the City, controlled by the Arts Commission. In the same vein I would take objection to the verb "coordinating" in the second paragraph on page 45. The whole subject of the proper relationship of the Arts Commission to the major arts institutions needs to be carefully addressed.

Please be assured that the Museums' trustees and staff will have a great desire to be involved in the next stage of drafting and would offer to make ourselves available at your convenience. I feel sure that the wording regarding the two major issues addressed above and a number of minor language proposals could be consistent with the final editing effort.

Yours sincerely,

Harry S. Parker III
Director of Museums

HSP:li

4 August 1989

ame	organization
ris Ackamoor	Cultural Odyssey
hn Alecca	Performing Arts Services
ine Anderson	California Academy of Science
san Anthony	The American Federation for the Arts
la Armijo	SFSU -School of Creative Arts
berto Barragan	Arts Supporter
illiam O. Barrett	SF Art Institute
egan Bierman	Performing Arts Specialist/Jazz Singer
ane Big Eagle	CA Poets in the Schools
ra Billinghurst	San Francisco Opera Assn.
yland William Blake	New Langton Arts
anne Bogardus	Friends of the S.F. Arts Commission
Bongolan	Neighborhood Arts Program
th Braunstein	Braunstein/Quay Gallery
the Burick	Kadeka Dances for Kids
y Cai	Chinese Folk Dance Association
y Carlin	ACT
irdre Carrigan	Kadeka Dances For Kids
rlos Carvajal	Choreographer
nald Cate	City College
ntsizi Cayou	Wajumbe Cultural Institute
nda Cervantes-Garr	Jazz In Flight
l Codiga	Intersection for the Arts
llian M. Coldiron	Jillian Coldiron Asso. Fine Arts Resources
aron Combs	Grants for the Arts
anne Condrin	Chamberworks/S.F. Concert Artists
Austin Conkey	Arts Supporter
ll Cook	SF Redevelopment Agency
elyn Crawford	San Francisco Chamber of Commerce
rol Daniels	Art Administrator
vid de la Torre	Exhibitions & Culutural Programs, S.F. International Airport
tsy DeFries-Burg	Project Artaud Corp.
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ichael Dingle	Survival Research Lab
nneth Robert Dixon	Theatre Rhinoceros
ristine Elbel	Arts Consultant
m Euell	City Celebration, Inc.
l Fischer	Fundraising Consultant/Arts Writer
M. Fonda	National Poetry Assoc
m Fowler	Theater Artaud
vin Fryer	Harpsichord maker
an Fuentes	Community College
ristopher Fulkerson	Ariel
na Fuller	Fuller Gross Gallery

name	organization
Jason Gaber	SF Jewish Community Cntr.
Francesca Gardner	James Irvine Foundation
Michael Gehret	S.F. Symphony
Carole Glosenger	Haight Ashbury Community Center
Forrest Gok	Public Relations and Media Consultant
Lois Gordon	Fine Arts Museums of SF
Peter Gorman	Lazarus, Gorman, Broder
Nancy Gotthart	Visual Artist
David Grossblat	Arts Supporter
Joanna Haigood	Zaccho
Jane Hartley	S.F. Opera Guild
Ann Hatch	Capp Street Project
Kathleen Henry	S.F. Boys Chorus/Singing Boys
Roberto Hernandez	Mission Economic & Cultural Assoc.
S. Dale Hess	San Francisco Convention & Visitor's Bureau
Denny Holland	Haight Ashbury Community Center
Douglas Holmes	Sculptor
Laurel H. Jones	San Francisco Art Institute
Lester Jones	Zellerbach Family Fund
Rhodessa Jones	Cultural Odyssey
Jeff Jones	Art Consultant
Steve Jones	A.C.T.
Louise Jordan	SFAC Art Gallery
Judith Joyce	Eye Gallery
Howard Junker	ZYZZYVA
Margaret Kadoyama	CA Academy of Science
Susan Kelk-Cervantes	Precita Eyes Muralists
Christy B. Kent	Fond. for SF's Architectural Heritage
Keith Kerr	City College
James K. Kjorvestad	SOMAR
Matilda Manning Kunir	Young Performers Theatre
Molly Lambert	New Langton Arts
Joan Lazarus	Lazarus/Dance
Deborah Learner	SF Rec. & Park Dept.
Leulusoo F. Leatutufu	National Samoan Chief's Council
Connie Levy	SFUSD
Genny Lim	Poet/Playwright
Richard Livingston	EXITheatre
Margaret Lowinger	Artist
Ralph Maltes	Haight Ashbury Community Center
The Hon. Milton Marks	State Senate
Bob Martin	Cowell Theatre
Jaime Martinez	Pan-American Dance Company
Richard Mayer	Art. Equt., CALA

ame	organization
len E. Meier	Friends of the SF Arts Comm.
Melsopp	Philip & Sala Burton School
e. Hon. Amalia Mesa	S.F. Arts Commission
atherine Millar	Exploratorium
bert Mittelstadt	Okamoto, Murata, Mittelstadt
manual C. Montoya	Artist
ana Alicia Montoya	Artist
n Morse- Schroeder	Academy of Art
gina Mouton	Western Addition Cultural/Berkeley Art Center
dra Mungal	Kulintang Arts
ndace Natvig	Project Artaud
net Fryer Nedeau	Sculptor/Photographer/Teacher
ckie Nemerovski	S.F. Ed Fund
yle Nishikawa	Asian American Dance Collective
argie O'Driscoll	Arthouse
ilma Pang	Performing Artist
lleluia Panis	Kulintang Arts
endy Papas	SFSU
emesio Paredes	Nemesio Paredes Flamenco
avid Parr	City Summer Opera
uth Passen	Potrero Hill Neighborhood House
aymond Patlan	Creativity Explored of S.F.
ames M. Peppard	Pleasure Endeavors Projects, Inc.
nces Phillips	Intersection for the Arts
effrey L. Pressman	Western Edge Theatre
idia Ramogida	Italian Cultural Institute
atricia Ravarra	BACVA
ail Reid	Bayview Opera House
ichard Reineccius	Julian Theatre
arlene Roberts	International Black Writers
lbirda Rose	SFSU/SF Boys Chorus
Marian Roth-Cramer	LEAP
Sally Ann Ryan	SFUSD
ynne Newhouse Segal	The Great Hall Project
Barbara Selvidge	S.F.U.S.D.
Susan Sibbet	PTA
ois Sims	S.F.U.S.D./John Swett School
J. Weldon Smith	SF Craft & Folk Art Museum
Timothy Stevenson	Eureka Theatre Company
Rozanne Stringer	SF Museum of Modern Art
Anne-Marie Theilen	S.F. Arts Commission
Gwen Thoele	Scenic Artist
Sylvia Tucker	Young Audiences of the Bay Area

Arts Policy Plan Focus Groups Attendees

name	organization
Gloria Unti	Performing Arts Workshop
Maria Vallazana-Ruiz	Isadora Duncan Dancers
Nancy Wang	Artist
Don Washington	Jazz Action Movement
Marshall Weber	Artists Television Access
Judith Whitney	Stern Grove Festival Association
Bobby Winston	SF Shakespeare Festival
Florence Sue Wong	Fine Arts Museum
Victoria Wood	Art Consultant
Lisa J. Woody	San Francisco Opera
Keiko Yamagami	Architectural Designer
Patty A. Yancey	Randall Museum
Joan Zinner	Polish Arts Cultural Foundation

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A G E N D A

Special Meeting - Arts Commission
11 August 1989, Friday

The Special Meeting of the Arts Commission will take place in the Dollar Boardroom of the Ballet Building, 455 Franklin Street, at Grove, from 9:00 a.m. - 11:30 a.m., on Friday, August 11, 1989.

I. ROLL CALL

II. COMMITTEE REPORTS

1. Visual Arts Committee - Anne Healy, Chair

   a. Motion to request proposals for the Art Enrichment Project at Kezar Stadium from artists Michael Bondi and Alan Fleming, and to authorize a design fee in the amount of $1,500 to each artist.

2. Civic Design Review Committee - John Kriken, Chair

   a. Seismic Upgrading of Public Buildings, including cultural facilities/information - Commissioner Okamoto.

   b. Motion urging communication with the Mayor and Planning Commission regarding the City's acquisition of No. One Jones Street, known as the Hibernia Bank Building, an historic landmark, to house the San Francisco Arts Commission and related City agencies responsible for intellectual and cultural programs of the City, as well as to complete the Civic Center on its East End, adjoining Market Street.

3. Music Committee - Vernon Alley, Chair

   a. Motion to approve final payment to John Liikala for decor services for POPS 1989, in the amount of $4,500.

   b. Motion to approve final payment to San Francisco Symphony per contractual agreement for musicians and related services for POPS 1989.

4. State/Local Partnership Program Committee - Rai Okamoto, Chair

   a. Briefing on Arts Policy Plan Process to date.

   b. Draft Number Two of the Arts Policy Plan.

   c. General Comments/Reactions on Draft Number two by Arts Commissioners/presented orally or in writing.

   d. Specific comments on the role of the Arts Commission as presented in Draft No. two.

   e. Next phase of the Arts Policy Plan.

III. UNFINISHED BUSINESS

IV. NEW BUSINESS

V. ADJOURNMENT

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ARTS COMMISSION
SPECIAL MEETING
11 August 1989

The Special Meeting of the Arts Commission took place in the Dollar Board Room of the Ballet Building, 455 Franklin Street. Vice President Nancy Boas called the meeting to order at 9:23 a.m.

I. ROLL CALL

Director Claire Isaacs noted the absence of the Secretary and called the Roll.

Commissioners Present	Commissioners Absent
Nancy Boas	Robert LaRocca
Vernon Alley	Stanley Eichelbaum
Kim Fowler (arr. 9:30 a.m.)	Daniel Genera
Anne Healy	John Kriken
Amalia Mesa Bains	Dodie Rosekrans
Rai Okamoto	
Barbara Sklar	

Staff/Others Present

Claire Isaacs, Director of Cultural Affairs
Leah Forbes, Program Coordinator, State/Local Partnership Program
Fe Bongolan, Assistant Director, Neighborhood Arts Program
Gail Reid, Director, Bayview Opera House
Joyce Williams, Fine Arts Museums
Louise Jordan, Arts Commission Gallery Advisory Board
Alma Robinson, State/Local Advisory Task Force
Anne Smith, State/Local Advisory Task Force
Robin Wu, State/Local Advisory Task Force
George Williams, Assistant Director, Planning Department
Paul Lord, Planning Department
Kary Schulman, Grants For The Arts

While awaiting the arrival of a quorum, Director Isaacs introduced several Advisory Task Force members serving on the Arts Policy Plan Management Committee:

Alma Robinson - Director, California Lawyers for the Arts
Anne Smith - Arts Festival Coordinator
Robin Wu - Chinese Affirmative Action

II. COMMITTEE REPORTS

State/Local Partnership Program Committee - Rai Okamoto, Chair

Discussion on Draft Two of the Arts Policy Plan was led by Committee Chair Okamoto. Alma Robinson gave a summary of the planning process to date.

Alma Robinson noted that the Arts Policy Plan was a capstone of a long process undertaken by the Advisory Task Force. That Task Force, convened in 1982 as a result of a planning process funded by the California Arts Council, debated whether or not it was feasible to develop a definitive Arts Policy Plan for the City. They identified some key areas of concern, which appeared in their document produced in 1984, called Planning For The Arts In San Francisco, Phase II Report. Several years of research and implementation of various direct services and support, such as the ArtHouse project for live/work begun in 1986, led to the decision to go ahead with a plan. The collaboration, funded by the NEA, between the Arts Commission and the Planning Department on this effort is apparently being looked at as a national model. It was fortunate, said Ms. Robinson, to have the advantage of a staff person from City Planning who brought a very different institutional approach to planning. Paul Lord and Leah Forbes became the core team for the planning process, operating under a Management Committee formed in February, 1988. The latter Committee was not so involved in the substance of the plan, but rather with oversight of the structure of the process and with personnel management. They interviewed 12 teams of planning consultants, selecting Kennedy and Lutz from Southern California based on their strong background in the field. The Committee decided that a local person was also needed as part of the team and recommended Devorah Major, who, with Helen Gabriel Major, had applied with the first round of candidates.

Meanwhile, other work was being done to complete an economic impact survey of multicultural arts organizations and on for-profit arts-related businesses. These studies were to be incorporated into the plan before its completion.

On November 3rd, Ms. Robinson stated, an orientation was held at the Western Addition Cultural Center to inaugurate the process. Director Isaacs and actor Peter Coyote gave inspirational addresses to the 125 people present. Those gathered divided into focus groups to receive background materials and meeting schedules.

Ms. Robinson said the work that the large committee has done, as represented in the second draft of the plan, is a challenge to all of us to look critically and positively at the recommendations. The work can lead to negotiations for the future.

At this time, with Commissioner Fowler's arrival at 9:30 a.m., a quorum was achieved, and the agenda reverted to the prepared schedule. All business items were taken care of before the Arts Policy Plan discussion began again at 10:05 a.m.

1. Visual Arts Committee - Anne Healy, Chair

The following MOTION was submitted by Commissioner Oakmoto, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 811-89-277: Motion to request proposals for the Art Enrichment Project at Kezar Stadium from artists Michael Bondi and Alan Fleming, and to authorize a design fee in the amount of $1,500 to each artist. ADOPTED

Discussion: Commissioner Boas wished to know if this precludes future consideration of any other artists for this project, should either of these two not be selected. She wished to keep the option of possible consideration of other artists, and suggested passing a resolution to ensure this. Commissioners Healy and Mesa-Bains responded that these two artists have been selected after viewing the slides of twenty artists and interviewing four. There is a time deadline involved. Consideration of other artists is always possible, and a resolution can only be passed authorizing a specific artist, not anonymously.

Commissioner Healy MOVED that the Commissioners vote on introducing a resolution not on the Agenda. They voted unanimously in favor of hearing the resolution. (See attached.)

The following MOTION was submitted by Commissioner Okamoto, SECONDED, and unanimously adopted:

RESOLUTION NO. 811-89-278: BE IT RESOLVED, that the San Francisco Arts Commission endorses the cultural exchange between SOMAR/ South of Market Cultural Center and SOMART, the Sociedad Mexicana de Artes Plasticas, on the occasion of this exhibition of San Francisco artists in Mexico City, and supports the continuing co-operation between our two countries and our artists. ADOPTED

2. Civic Design Review Committee - John Kriken, Chair

a. Seismic Upgrading of Public Buildings, including cultural facilities/Discussion - Rai Okamoto:

Commissioner Okamoto described the bond issue which will be on the ballot to support seismic upgrading of many public buildings, including certain cultural facilities. He explained that the Commissioners could support this by sending a letter on their own stationery, but the Commission could not support this bond issue as a Commission per se. Claire Isaacs suggested that Commissioners could also place their names on a ballot argument of another agency or group in support. She was asked to request the Friends of the SFAC to consider placing an ad in support of the seismic bond issue.

b. Hibernia Bank Building/Housing Arts Commission

Commissioner Okamoto and Director Isaacs spoke eloquently of the appropriateness of this building as a home for City agencies, the Arts Commission in particular. Discussion ensued regarding what the Commission could do to help the City obtain this building. George Williams stated that in discussion with CAO Rudy Nothenberg, he had stated that the building would not be useful as housing for City offices and was uninterested in supporting acquisition. Kary Schulman stated that the Arts Commission needed to be more forceful in advocating for the building. They agreed on drafting a letter from the Director of Cultural Affairs to the Mayor, Planning Commission, and the Chief Administrative Officer urging acquisition.

The following MOTION was submitted by Commissioner Boas, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 811-89-279: Motion urging written communication by the Director with the Mayor, the Planning Commission, and the Chief Administrative Officer regarding the City's acquisition of No. One Jones Street, known as the Hibernia Bank Building, an historic landmark, to house the San Francisco Arts Commission and related City agencies responsible for intellectual and cultural programs of the City, as well as to complete the Civic Center on its East End, adjoining Market Street. ADOPTED

A unanimous vote was taken to amend this Resolution to include the Chief Administrative Officer as a recipient of the letter.

3. Music Committee - Vernon Alley, Chair

The following two MOTIONS were submitted by Commissioner Alley, SECONDED, and unanimously ADOPTED:

a. RESOLUTION NO. 811-89-280: Motion to approve final payment to John Liikala for decor services for POPS 1989, in the amount of $4,500. ADOPTED

b. RESOLUTION NO. 811-89-281: Motion to approve final payment to San Francisco Symphony per contractual agreement for musicians and related services for POPS 1989. ADOPTED

4. State/Local Partnership Program Committee - Rai Okamoto, Chair

Arts Policy Plan/Discussion Resumes:

Commissioners Okamoto suggested that the Commissioners might wish to give general comments on the Plan at this time.

Commissioner Sklar stated the thought the work comprehensive, with each section able to stand on its own. But, she felt it was difficult reading in its entirety, with repeating themes. She advised that the

Arts Policy Plan Discussion (Continued):

document be much tighter and more readable.

Commissioner Healy agreed, stating that the draft needed editing. Background information was too long and negated the impact. A good summation was needed, with an editorial board to give it focus.

Commissioner Mesa-Bains noted that in the background information, multi-cultural issues were relegated as a strand unto themselves. She felt that implications about the City population, demographics in the schools, and linguistic issues all need to be in one heavy and very tight section on what constitutes cultural diversity. It would then be easier to relate that information to all the other areas, such as arts in education. The power of the cultural diversity context was neutralized by its being so spread out in pieces of background material.

Commissioner Fowler said the draft showed how much work had gone into the process, that there was some good information and philosophic statements that should be looked at. But, all in all her impression was that it was too vague and not really a Plan. The section on live/work space she exempted from this criticism and also felt the reference to new art spaces development was good. She stated that not a broad enough cross section of viewpoints were represented in the document. What was missing was specific expertise, especially in regards to implementation. Further, she criticized the draft for the apparent assumptions about the City doing most of the implementing, as opposed to the City working with other entities to accomplish some goals. As concerning the section on the role of the Arts Commission, Ms. Fowler felt it was not appropriate for the Commission to coordinate all arts funding, that it was hard to envision oversight of the entire Plan. She understood that the San Francisco Foundation is considering State/Local's grant application for this project, and she had a conversation with John Kreidler of the Foundation wherein he stated they would like to be involved in the project but that he had received too many complaints and criticisms. Commissioner Okamoto asked if there were specific complaints.

Kim Fowler replied that Kreidler had heard about the lack of inclusiveness. He wanted to know what the process was going to be from this point forward.

State/ Local (Continued)

Arts Policy Plan/Discussion (Continued)

There also ensued some discussion of the qualifications of the consultant team by Commissioners Fowler, Healy, and Leah Forbes.

Vice President Boas said certain segments feel they haven't been included. The attitude in the draft or point of view is relatively narrow. But, it is great, she continued, that people do want to become involved. She acknowledged the presence of George Williams and Paul Lord of City Planning and Kary Schulman of Grants for the Arts. Commissioner Boas felt that the planning process could go forward. Leah Forbes noted that Ms. Schulman was also a member of the Management Committee for the Arts Policy Plan.

George Williams, Director of Plans and Programs for the Department of City Planning, noted how these issues fit in with the tradition of planning in the City. "Everytime we do a plan," he said, "there were always some who feel excluded." And there was often a misconception about the finality of the process. He said we had a draft and suggested that now was the time to invite all comments, to reach out and include those who wish to be involved and to re-draft the Plan. The document is a respectable first draft, he continued, and we should proceed from there.

Commissioner Mesa-Bains said that the Commission has to be very specific now. The draft offered a text that people could respond to. She felt that there were historical perspectives missing, as well as the sense of change that was happening all across the United States in terms of what constitutes representation, the process of taxation, dissemination of funding, etc. As far as leadership, the Commission will have to set the structure by which responses to the Plan can be made. She outlined three steps needing to be taken:

1. Re-arrange the structure

Arts Policy Plan/Discussion (Continued)

2. Aim for inclusivity - target people who want and need to be involved, follow-up on their responses and double-check

3. Be specific - questions of "Who?", "How?" and "How Long?"

Does the Commission want very specific language in the Plan? The document now lacks specificity and therefore accountability. The document could go through two more drafts.

Commissioner Healy noted that in the Arts Commission section there were no "how to's", no information on process. She felt that there should at least be an outline of a process.

Commissioner Okamoto said that one of the means of documenting the process was getting back to people about what we thought we heard. He noted that in the Urban Design element of the Master Plan the City should be viewed as an artifact. He stated the issue of who is in charge should also be spelled out, noting the newspaper quote that the prospective new sports stadium would be reviewed by the Planning Commission, whereas the Arts Commission is required by Charter to review new public structures.

Commissioner Boas did not feel that the draft portrayed the City as an artifact.

Commissioner Healy offered another analogy, "The City as a collaborative site specific work".

Mr. Williams referred to the discussion on specificity, saying that there could be two levels of the Arts Policy Plan. One would be a statement of general principles that are broad and timeless. And there could be a second level where a discreet period of time, e.g. five years, for specific agencies to accomplish identified tasks.

Commissioner Sklar wondered about the intent of the effort. Was it to be a policy plan or a strategic plan?

Commissioner Okamoto said that that reaction is taking place. People are asking how do you do that. Explicit code rulings, etc. can become law.

Mr. Williams stated that planning is a continuing process. Both levels could be worked on at once, or the Commission could address the philosophical principles now and hold off on the actions.

Commissioner Boas suggested that issues which concern the Department of Planning should be separated out. Mr. Williams said Elizabeth Kennedy had received guidance on those issues.

Commissioner Healy expressed her preference that both philosophy and action be part of the Plan. Commissioner Okamoto noted that the Master Plan is used in producing EIR's and that arts policies in the Master Plan could become required. George Williams advised that the policies and background information in the draft be viewed as philosophy and that the recommendations be viewed as the action plan.

Commissioner Mesa-Bains observed that timelessness was not really an issue, that there were things that were very timely that needed action. She described the major cultural changes that were taking place and that the Commission needed to respond to those changes. What we must put into the Plan, she said, are all the social, economic and political reasons why art and culture is so significant to the well being of people and their preparation for inclusion in society.

Commissioner Sklar agreed, saying that the policy has to be specific, as it is in the Master Plan, and that it should place up front where we are and what's happening in San Francisco.

Commissioner Boas felt the tone was wrong, that there was no acknowledgement of what was being done. She said there must be a way to do this.

Commissioner Okamoto said it is usual to set down what may appear to be obvious, because generally it has not been written down before.

On the role of the Arts Commission in the draft, Commissioner Boas questioned the recommendation of an ombudsman. She wondered if it wasn't unrealistic for the Arts Commission to oversee every aspect of the arts in the City. Alma Robinson explained that there was evidence of

Arts Policy Plan/Discussion (Continued)

frustration in the community about a lack of coherence in coordination and vision in arts policy. The overriding theme was a frustration in dealing with arts issues at the city government level, since there was no one "body" doing so. There was an effort in the draft to look at structural inefficiencies. She agreed that the document didn't explain charter mandates. Director Isaacs stated that the Charter was hopelessly outdated regarding the role of the Arts Commission.

Kary Schulman said that what she hoped would be accomplished was the identifying of City agencies having policies and matching those agencies according to oversight. Inter-agency collaboration does not appear in the document, she noted. Commissioner Boas agreed, saying there was no process for that to happen. Ms. Robinson said that was the next step in the planning process. Director Isaacs explained that a grant proposal was now before the National Endowment for the Arts Locals Program to support the coordinating of inter-agency collaboration. Commissioner Okamoto asked whether there was a phase of research on city agency arts policies. Leah Forbes stated that Julie Silliman had conducted that research, and that was how 23 city departments had been specified in the draft document. Commissioner Boas said the plan does not reflect that research.

Commissioner Okamoto cited the example of flower stand requirements where other department rulings adversely affected the aesthetics. The stadium was again cited as an issue of concern over which department was to have review obligations. Director Isaacs noted the Downtown Percent for Art was another problem area, where the Planning Department approved plans by developers for the acquisition and placement of art. Yet, the Arts Commission has received many calls for assistance from developers and their consultants, without receiving any remuneration for these services. Commissioner Sklar said the planning document should say how the Arts Commission's role has been eroded. Anne Healy agreed, advising that the initial powers be described as well as how they've been eroded. She wanted the Commission to regain the respect that was its due, including appropriate financing. Commissioner Sklar referred to the earlier

Arts Policy Plan/Discussion (Continued)

discussion regarding housing at the old Hibernia Bank Building for the Arts Commission and the negative response, via George Williams, from the CAO's office that other office workers needed space. Ms. Schulman felt that perhaps the Arts Commission's case in this matter may not have been appropriately presented. Director Isaacs replied that the Arts Commission had followed all proper procedures.

Commissioner Mesa-Bains stated that until the new Arts Commission arrived at what constitutes its beliefs about the arts and their centrality to everything from low income housing to social services to integration, it would be hard pressed to assert its place among the other tremendous issues facing the City. Steps must be taken, she continued, in describing what they as a Commission commit to about art for the City. Commissioner Healy agreed and urged that the Commissioners sit down as a group and set their own goals and policies and then act on them.

Commissioner Okamoto took issue with the recommendation that a committee be formed to study structural changes in the Arts Commission, noting that it removed any decision-making on changes from the Commission itself. All Commissioners present agreed. Commissioner Mesa-Bains said the Arts Commission must go outside to get advice on structural changes, but not before it met on the issue.

Commissioner Boas stated that the purpose of the meeting was to comment on the draft and to attach those comments to the document prior to sending it to the focus group members. She felt, however, that there were no comprehensive comments as yet. Commissioner Healy said that although it was the proposed next step to send comments out at this time, that was not the next step they would like to see happen. Commissioner Sklar stated that the process was now different, that the draft was not yet a planning document. "We do want input," she said, "but what do we give them to respond to?" Kary Schulman said that it was clear that the second draft was not something that could be circulated, even in summary form, because it limited that parameters of debate. One goal, she said, was to open up those parameters.

Arts Policy Plan/Discussion (Continued)

Alma Robinson respectfully disagreed and said that the draft does not set limites on the debate but rather gives a jumping off place. To deny that this has happened or been discussed would be to breach the good faith of all those who participated to date. The challenge, she continued, is to enlarge the discussion but not to say this hasn't happened, and back up five steps. All agreed that this was not the impression they wished to communicate.

Director Isaacs said we must continue in the process; the timeframe was the problem. Commissioner Okamoto said that, as in the process for hearings on the Master Plan, testimony can range far afield and can introduce any issues missed, as well. Commissioner Sklar recommended that any hearings or focus group sessions on the Plan should be attended by Arts Commission members. She felt lack of presence by the Arts Commission had been a problem in past meetings. Commissioner Fowler suggested bringing in someone else to help with the next phase of the process, now that there was more definition about the direction of the Plan. Amalia Mesa-Bains noted that there were other folks, besides representatives of the major arts institutions, who hadn't participated.

Commissioner Healy stated that the Commission was not ready to go public as yet with comments on the draft. She recommended that it be discussed again at the Commission's retreat, which needed to be set.

Commissioner Mesa-Bains asked how this meetings' comments were to be used, as a matter of structure. Alma Robinson responded that the Management Committee was taking direction from two meetings of the Arts Commission, that it might be back to the drawing board. They had been relying on the advice of Rai Okamoto and George Williams, that the draft would go out with comments, with those comments not necessarily attributed to individuals. A public hearing was to take place, then possibly a meeting with the focus groups after that. Commissioner Healy stated that they were only just beginning to come together as an Arts Commission and that they needed time to go through this work carefully. Ms. Robinson appreciated that fact and noted that the draft challenges the Arts Commission to look at itself, and that is a positive effect. Commissioner Mesa-Bains said the draft is a supportive document, that what the Commission had to do was see where it agreed or disagreed with the draft

Arts Policy Plan/Discussion (Continued)

and to determine what might be missing. The decision was that the discussion on the Plan was to be written up and distributed to the Commissioners for their review prior to publication. No action was to be taken until after the retreat, scheduled for either September 6th or 8th.

End of Discussion.

III. UNFINISHED BUSINESS

The Retreat

As discussed at the August 7 meeting, the month of August has been ruled out, but Commissioners agreed on the importance of having the retreat as soon as possible. They requested that Director Isaacs try to schedule it the day of the next full Commission Meeting, September 6, and to poll the rest of the Commissioners. Those present reserved September 6 for the retreat. September 8 was also proposed as an alternate date.

IV. NEW BUSINESS

None.

V. ADJOURNMENT

There being no further business, this Special Meeting of the Arts Commission was adjourned at 11:45 a.m.

Submitted by:

Leah Forbes l.f.m. 08/21/89

Leah Forbes, Program Coordinator Date
State/Local Partnership Program

Claire N. Isaacs Aug 24, 1989

Claire N. Isaacs, Date
Director of Cultural Affairs

CITY AND COUNTY OF SAN FRANCISCO
ARTS COMMISSION
45 HYDE STREET, SUITE 319
SAN FRANCISCO, CALIFORNIA 94102
558-3463

RESOLUTION NO. 811-89-278

WHEREAS, the San Francisco Arts Commission and SOMAR/South of Market Cultural Center have a common and continuing interest in the promotion of the visual arts of San Francisco; and

WHEREAS, the Sociedad Mexicana de Artes Plasticas was invited to exhibit at the SOMAR GALLERY in November and December, 1988 by the South of Market Cultural Center, and did initiate the first cultural exchange between these two organizations; and,

WHEREAS, SOMAR/South of Market Cultural Center has been invited to exhibit the works of San Francisco artists in Mexico City between September 7th and October 7th, 1989 as the guest of SOMART, the Sociedad Mexicana de Artes Plasticas; therefore,

BE IT RESOLVED, that the San Francisco Arts Commission endorses the cultural exchange between SOMAR/South of Market Cultural Center and SOMART, the Sociedad Mexicana de Artes Plasticas, on the occasion of this exhibition of San Francisco artists in Mexico City, and supports the continuing co-operation between our two countries and our artists.

August 11, 1989
Date

Claire N. Isaacs
Director of Cultural Affairs

08/11/89

For ~~ATTACHMTS~~ Special mtg of 08/11 / Friday ORIGINALS

SUMMARY/DISCUSSION OF ARTS POLICY PLAN DRAFT TWO
AT ARTS COMMISSION MEETING OF 08/07/89

Sarah Billinghurst/San Francisco Opera:

It is essential to have more input from the major arts organizations. The Plan must not be used to represent the narrow agenda and purpose of some of those putting the Plan together. The Plan should represent all arts organizations; all of the San Francisco arts community.

Kary Schulman/Grants For The Arts:

Ms. Schulman has been on the Management Committee of the Plan since its inception, and her overall involvement with it goes back nine years. San Francisco deserves a thorough Plan representative of all its artists and all its citizens. This document is a phase; it is not yet a Plan or even a draft. She summarized the political history of the Plan: Begun in the Feinstein years, it was on Mayor Feinstein's back burner. The change in Arts Commissioners stalled its momentum earlier this year, and the Plan became a top priority for Mayor Agnos very recently. The community focus groups have become synonymous with the Plan, and this is erroneous. They are only one aspect. While many of the recommendations are on target and essential to the City, they are the representation of a very small number of people. As the groups continued to meet, the numbers attending them dwindled proportionately, with the end result becoming an ever narrowing point of view. Many attending the focus groups, through no one's active fault, sometimes felt unwelcome to voice their comments. People have told Ms. Schulman, among them an Arts Commissioner, that these groups seem to be on a certain trajectory, and there seems to be no way to deflect this into any other area.

Much of this document is meant to address the way City agencies deal with the arts, and their reasons. The focus groups were not given information pertaining to this, e.g. copies of pertinent legislation, copies of particular City ordinances that guide why things are done as they are. So, some of the recommendations are now well grounded in actually what is written in the law.

The initial intention, on the part of the Management Committee, was to conduct a wide ranging series of interviews that would accompany the focus groups, comment upon them, and interface with them. This plan was aborted, the thinking being that the focus groups in and of themselves would elicit diversity of opinion. In practice, however, they have tended to narrow opinion.

The Arts Commission has an unprecedented opportunity to take leadership in this planning process; to take the time required to create a proper Plan that can be a model for the country, as we look toward creating cultural diversity, and toward making San Francisco an "Athens For The Arts". Director Claire Issacs and Mayor Agnos have received a number of letters from arts organizations wishing to be involved in this process. There are consultancy resources within the community that the Arts Commission can use.

Ms. Schulman urged the Arts Commission to take the time that is necessary and get the help that it needs in creating this Plan.

Meg Madden/Chair, State/Local Partnership Advisory Task Force

While there are many wonderful ideas in the draft currently under review, she would like to see some ideas added to this document that require the best thinking of large institutions -- business, government, and the community at large.

Ms. Madden briefly summarized the genesis of the State/Local Partnership Program. The Program was founded by the California Arts Council to help individual artists and small arts groups become better linked to political infrastructures. The Task Force has worked many years to ensure adequate representation in community arts and especially among community cultural constituencies. In theory, these groups would have the time to organize, so they would have a full voice in the cultural planning process, along with all other artists, arts organizations, and those who affect and are affected by the arts. The Task Force had some success in forging arts constituencies, particularly in the areas of live/work, multicultural arts, and arts education. The interests of those constituencies are reflected in this draft. Capturing their vision was a big step in the planning process.

Also, the Arts Commission succeeded in capturing their trust. These allies are willing to advocate for the resources necessary to re-strengthening and restructuring the Arts Commission so it can successfully take on a major new leadership role in the City. These allies must not be alienated as the Task Force moves forward to make the Plan more inclusive.

However, while every major arts institution had some staff participation in the planning process, the leaders of these institutions weren't involved, and the Draft does not adequately reflect their concerns.

This is not a criticism of the planning staff or planning process. It is a reflection of the arts community of San Francisco in 1989. Large arts organizations do business in very different ways than small ones, and they have not yet worked out the ground rules for talking to one another. To the degree which the arts planning process can now correct this problem, it will have done a great service to the arts community. When the arts community has found areas of agreement on which it can speak in one voice, it can effectively advocate to the business and government communities.

The Arts Policy Plan is the most ambitious undertaking of the State/Local Task Force to date.

As regards the issue of protocol, the present Draft occasionally lapses into making recommendations which are not completely within the purview of the Arts Commission. The Hotel Tax is singled out and the language on this should be removed from the Draft. Ms. Madden would like to see a protocol in place that insures that government leadership will be informed and have the opportunity for active involvement before anything directly affecting them becomes part of the Plan.

Further criticism addressed the overall tone of the document. A positive tone is needed for the planning document that is inclusive of all points of view of the City. She would like to see a document that imparts a philosophy.

The Arts Policy Plan should be a short, action-oriented, marketing and development blue print for the arts in San Francisco.

Ms. Madden praised Claire Isaacs for her intense support to help make this Plan successful. She described Leah Forbes as one of the Commission's best bridges to the arts community. In a highly politicized atmosphere, she has kept her integrity and her good judgement.

Ms. Madden said that the Arts Commission has a major challenge and adventure in front of it.

Richard Reineccius/State/local Advisory Task Force

Mr. Reineccius stated the importance of not getting bogged down in who has, versus has not been included in the process so far. The process has always been an open one, and there is still opportunity to bring in anyone who has been left out.

This draft of the Plan definitely needs a summary of findings and recommendations. He agreed with Meg Madden that the Plan should be concise and action-oriented. The Plan should define the provisions of the Charter, provisions by ordinance, provisions of Commissioners' good will/rules within each department. These need to be better defined. Reasons for policies need to be backed up with facts, to get away from the general "Arts Are Good" attitude. It is death to go before the public body saying this again. What is missing here are the major arts components that the City operates, and a description of them, including the Fine Arts Museums, an adequate description of the Arts Commission, and the performing arts center.

The Plan is at this point repetitive and hard to read. Each of the focus groups got into things that were peripheral to them, so there are overlaps in a lot of areas. However, this draft is a good start.

Alexandra Phillips/President, Board of Trustees of Fine Arts Museums of San Francisco and Ex-Officio Arts Commission Member

Ms. Phillips read aloud from a letter she has drafted to the Arts Commission, addressing comments made by Harry Parker, Director of the Fine Arts Museums, in a letter to Leah Forbes, upon reading this draft of the Plan. She also read aloud selected portions of the Parker letter (see both attached).

Paul Lord/City Planning and Co-Director of Arts Policy Plan Process

Addressing the issue of exclusive, private interviews versus focus groups, Mr. Lord stated the reasons for not doing the interviews: To give special treatment and attention to large groups with large budgets and staffs by going to them for interviews was inappropriate to a public process. They were not excluded. They had the same opportunity as the smaller arts organizations to come to the focus group meetings and sit around the table. The major arts organizations have been, and will continue to be invited to participate. The composition of the focus groups was carefully planned in advance to keep a balance among large and small groups and among multi-cultural groups.

Kim Fowler/Focus Group member and Arts Commission Member

Commissioner Fowler described her sense of being in a focus group where she attended only one session, partly due to frustration at the imbalance of the group in attendance. At this session were two major museum representatives. Whenever they said something, an underlying sense of "us" and "them" pervaded the room, indicative of the split happening throughout the community in general. This is a very difficult situation to deal with. It is the responsibility of whoever is chairing such meetings to attempt to minimalize this division, and this mediating influence did not happen. The people in charge were not capable of dealing with this, and let it go by. So, some people stopped coming, feeling their input was not going to be heard.

Philosophically, she agrees that no one should get special attention in their private office, and everyone should be part of a public process, but this attitude is not working. As long as everyone cannot sit down and talk to each other, there is no Arts Policy Plan. The current draft is a wonderful, sort-of philosophical statement of what some of the problems are and where the art community should be going, but when it gets into the specifics, it is missing the expertise. It does not have the expertise that takes the vision and allows the vision to happen. One of the areas where it does, however, is the live/work area, mostly due to Margie O'Driscoll's representation on the Committee. This is because of work that has already been done and the knowledge she has of how things work within the government interactively.

Barbara Sklar/Arts Commission Member

The reason for multiple approaches in any planning process is because there are always groups that are not going to come to meetings. You use whatever method is needed to include people. You are not doing the heads of big organizations a favor to go to them, you are doing it because you want to get their expertise, their opinions and information -- whether you agree with it or not, and whether you include it or not, it has to be attained as part of your information base in order for a Plan to come out. It's part of the methodology going forward. Obviously, someone knew this in the first place, so why were those interviews dropped?

Alexandra Phillips

The Fine Arts Museums have three representatives attending the focus groups -- two staff people and one Trustee. What Commissioner Phillips heard back from them echos Commissioner Fowler's comments; they felt incapable of making a difference.

ARTS POLICY PLAN PROJECT

RTS COMMISSION
bert LaRocca, President
aire N. Isaacs, Director

STATE-LOCAL ADVISORY TASK FORCE
Meg Madden, Chair
Leah Forbes, Project Director
255-0499

PLANNING COMMISSION
Douglas Engmann, President
Dean Macris, Director
Paul Lord, Project Director
558-6311

8/11/89

SUMMARY OF PROCESS TO DATE

The State-Local Partnership Program of the Arts Commission applied for a grant from the NEA to help fund a public planning process for an Arts Policy Plan for San Francisco. This action was at the behest of the Advisory Task Force to the Commission, which had been laying the groundwork for such a plan since 1982. They published a document in 1984, Planning for the Arts in San Francisco, Phase III Report, which was approved by the Arts Commission and the Board of Supervisors. It became the starting point for the new effort. The Department of City Planning, through liaison planner Paul Lord, was instrumental in targeting the source of the funding for the Arts Policy Plan and collaborated on the proposal submission. A grant of $30,000 was awarded in the late fall of 1987.

Jan., '88: Management Committee formed to oversee the structure of the public process and to provide staff management. Comprised of the directors and specified staff of the Arts Commission and Planning Department, representatives of the Advisory Task Force, the Chamber of Commerce, Grants for the Arts and S. F. State University. Request for qualifications for a planning consultant(s) publicized.

July-August, '88: Invitations sent to arts community (letters and public service announcements) to participate in developing Arts Policy Plan. Kennedy and Lutz hired as planning consultants.

Sept.-Oct., '88: Devorah Major hired to complete the planning team.
Team solicits more applications from targeted populations to participate in large citizen's committee. Assignments of 240 people are made to create seven focus groups to work on Arts Policy Plan. Economic impact survey of for-profit arts-related business begun.

Nov.-Dec.,'88: Orientation held for citizen's committee; 125 attend. First round of focus group meetings held.

Jan.,'89: Draft #1 completed.

Feb., '89: Public forum, attended by 90 people, held to gather more commentary on draft.

Mar.-April,'89: Second round of focus group meetings held, each group meeting twice in that period.

June, '89: Information gathering begun for Multicultural Arts Survey.

July-Aug.,'89: Draft #2 completed and reviewed by Arts Commission and Advisory Task Force.

The ARTS POLICY PLAN is a joint cultural planning project of the San Francisco Arts Commission's State-Local Partnership Program and the Department of City Planning

45 Hyde Street Room 319 San Francisco, CA 94102

Testimony of Meg Madden, Chairperson, Advisory Task Force, at the August 7, 1989 meeting of the San Francisco Arts Commission

Honorable Commissioners:

I welcome the opportunity to come before you to address concerns about the Arts Policy planning process. I would start by saying there are many wonderful ideas in the draft now under review. I hope you will find them as inspiring as I have. At the same time, I would like to see some ideas added to this document that require the best thinking of the large institutions, of business and government and the community at large.

The State/Local Task Force has undertaken many successful projects; the Arts Policy Plan is perhaps its most ambitious. The State/Local Program was founded by the California Arts Council to help individual artists and small arts groups become better linked to political infrastructures.

The Task Force has worked for years to be sure we had adequate representation from community arts and especially from multicultural constituencies. The theory was that these groups needed time to organize so that they would have a full voice in the cultural planning process, along with all the other artists, arts organizations and those who affect and are affected by the arts. We had some success in forging arts constituencies, especially in the areas of live/work, multicultural arts and arts education. Those constituencies' interests are reflected in the Draft now before us. Capturing their vision was a big step in the planning process.

The San Francisco Arts Commission also captured their trust. The 200 people who contributed to this draft are willing to advocate for the resources necessary to help you strengthen and restructure the Commission so that it can successfully take on a major new leadershp role in the City. Of course we don't want to exclude these allies in any way as we move forward to make the Plan more inclusive.

On the other hand, while every major arts institution had some staff participation in the planning process, the leaders of these institutions weren't involved, and the draft doesn't adequately represent their concerns.

This is not a criticizm of our planning staff or of the planning process. It is a reflection of the arts community of San Francisco in 1989 - a community in which the large groups and smaller ones do business in very different ways, and haven't worked out effective groundrules for talking to each other.

To the degree that this planning process can correct that problem, we will have done a great service to the arts community. When the arts community

has found the areas of agreement on which it can speak in one voice, we can effectively advocate to the business and government communities.

This brings up the issue of protocol. The present draft occasionally lapses into making recommendations which are not completely within the perview of the Arts Commission. The Hotel Tax is singled out; and I think that language should be removed from the Draft. I would like to see a protocol in place that insures that government leadership will be informed and will have the opportunity for active involvement before anything directly affecting them becomes part of the Plan.

A final concern involves the tone of this document. Again, this is probably not a fault of the writers but a reflection of the material they had to work with. We now have a method for involving the community at large through Public Hearings and through presentations made by the Commissioners, the Task Force and other experts. We need a tone for the planning document we bring to these presentations that is positive and inclusive of all the points of view of this City.

I would like to see a document that is free of partisan "philosophy". The Arts Policy Plan should be a short, action-oriented marketing and development blueprint for the arts of San Francisco.

In closing, I'd like to say a few words about your staff. Claire Isaacs has given intense support and help to make this Plan successful. It has taken years and much of it has been pretty bloody; she deserves a great deal of credit.

Leah Forbes is one of your best bridges to the arts community. Her sensitivity to people from all backgrounds, her wisdom and her incredibly hard work have built the State/Local program into one that is seen as a model by the California Arts Council. In a highly politicized atmosphere, she has kept her integrity and her good judgment. She reflects well on both the Task Force and the Arts Commission.

You have a major challenge in front of you, and quite an adventure. Thank you.

GRANTS *for the* ARTS

CITY AND COUNTY OF SAN FRANCISC

CA 94102

415 554 6710

August 7, 1989

TO: The San Francisco Arts Commission

FROM: Kary Schulman, Director, Grants for the Arts
of the San Francisco Hotel Tax Fund
Member, Management Committee, Arts Policy Plan
Member, State Local Partnership

RE: Comments on Focus Group Phase of
ARTS POLICY PLAN

I'm grateful for the opportunity to address the Arts Commission regarding the draft document under consideration today.

I am most delighted that San Francisco has a new and energetic Arts Commission, one which can be a catalyst for the thoughtful and thorough arts policy plan which the City deserves. A plan which will serve all our artists, all of our arts organizations and institutions, and all of our citizens.

The document you have been asked to comment on is a phase of this plan. It is a summation of a most important community input phase, and it represents a great deal of work and well sums up some deeply felt needs and frustrations of some segments of the community which deserve to be honored and included in a final plan. However, this particular document is not yet a plan nor even a draft of a plan.

I have been involved as a member of the State Local Partnership Commmittee for nearly eight years, and I have served on the Management Committee for the Arts Policy Plan since its inception. Thus, my comments amount almost to a mea culpa. In the absence of strong Arts Commission interest in this process during the hiatus before the appointment of the current Commission, the Management Committee allowed one aspect of the plan--the focus group portion, to become synonymous with the whole plan.

Originally the planning process was to include meetings and close consultation with City department heads dealing in areas which affected the arts. Although I believe some City agencies were interviewed, or were asked for information, this information was never communicated to focus group participants and was not included in these recommendations. Thus, focus groups were left to make recommendations without understanding the reasons behind current City practices, and did not have the opportunity to take these reasons into account.

Originally the planning process was to include interviews with key people in arts organizations, neighborhoods, businesses and government. Information from these interviews was to be closely interfaced with material gathered in the focus groups in order to have the most inclusive process possible. But this portion of the planning process was aborted.

Originally the focus groups were intended to elicit the widest range and diversity of opinion. In fact, due to understandable self-selection of those who chose to participate in the focus groups, these groups served to narrow opinion. Focus group members who held opinions which seemed counter to those of the more vocal members of the group and the staff, felt constrained from voicing their views.

Recommendations in this document, while well meaning and oftentimes absolutely appropriate and positive, are often the result of the interests of a small number of people. And, unfortunately, many times participants in the focus groups did not have access to all the facts needed to make recommendations for City arts policy.

There are others in the City who wish to become involved in the plan. They speak from different, but by no means necessarily opposite perspectives, from those whose voices were heard in the focus groups. It is time to open up the planning process to a broader and more diverse group of "stake-holders", if you will. The largest 7 arts institutions in the City are responsible for upwards of 80% of total non-profit arts economic activity, and a like percentage of paid arts employment and paid attendance. These groups, if properly involved, represent an enormous resource for smaller organizations, for children, and for independent artists. These large arts organizations are an obvious, but by no means the only example of those who deserve to help shape the plan. Leadership of arts service organizations, such as Dance Bay Area and Theatre Bay Area, who are charged with representing large arts discipline constituencies, have likewise not been effectively involved. Neither have labor unions representing artists had consistent input.

The draft document you are asked to comment on suffers from other constraints of vision. The tone is not conducive to collegiality and resource sharing. Because of the relatively narrow spectrum of input, huge possibilities for interagency collaboration and support are untapped. These shortcomings are not problematic if the document is seen for what it is--one phase of a process and not the sole definition of the parameters of healthy debate. Close critique of this document, while no doubt useful, is far from all that is needed. There is time to gather the information and solicit the informed opinion and analysis which will widen the vision of our final plan.

There are those who are asking the Arts Commission to rush the planning process, quite understandably, citing its current perceived momentum. But there are no short cuts. Momentum is maintained not by doing things quickly, but by doing them correctly. The Arts Commission has an unprecedented opportunity to take leadership of this plan. To decide what is needed for the next phases of the process with no false sense of urgency, and to proceed with all deliberate speed, but also with all deliberate care.

I firmly believe, after nearly eight years of involvement, that the time has

come to write an arts component of the City's master plan which will be a blueprint for arts support and a catalyst to arts productivity making things possible in San Francisco which are possible no where else. We have the artists, we have the talent, we have the rich and diverse cultural resources of our many populations, and a history of extraordinary arts achievement in the Bay Area. If we proceed with good will, and a spirit of inclusion, the Arts Commission can write a plan which will unite the community, artists, organizations, businesses, and City agencies, instead of further dividing us.

August 8, 1989

To: Arts Commissioners & Members of Management Committee of Arts Policy Plan Project

Comments on Draft #2 Report from Richard Reineccius, Facilities Studies Chair, Advisory Tast Force

This is to add detail to the general comments I made at yesterday's Arts Commission meeting.

We're at a critical phase for the Arts Policy Plan. Drafts 1 and 2 have digested many hours of testimony and reconciled the ideas with past documents published by the Arts Commission and experiences of some other cities. There is a stronger-than-ever need for an arts policy in this changing city. Arts have become a major part of the economy and well-being of San Francisco, especially in the past 20-25 years. Those policies included in the 1932 charter certainly do not cover the needs and desires of artists nor the public. Policies have evolved by default, which may not reflect the wishes of the majority of residents.

We had many arguments on the Advisory Task Force over whether to seek funds to study the needs and draw up such a policy plan, or to fight to see those funds go directly to artists and producers of arts. After we decided it would be beneficial, some felt the making of a plan should be directed by a blue-ribbon committee of recognized professionals, others felt it should be "a plan for the rest of us."

We're now receiving some praise and quite a bit of criticism for the process chosen and for the recommendations included at this stage. There have been comments that

- "not enough people were were included in the meetings"
- "it reads like a wish list of the have-nots"
- "it has no teeth; it will only perpetuate the current power structure"
- "it's too general"
- "it hasn't been made by those who **should** be making a plan"

As to the process, I feel it has been very open and public. The staff has put in a tremendous amount of effort to get people from all fields and groups to the meetings, with mailed notices, followed up by personal phone calls, and meeting times and locations that reflected the wishes of the participants. If there are those who still feel left out, there should be some more testimony or other means of getting their comments. Above all, I feel I echo the feeling of all our Task Force members in urging that all such comment be in an open, public manner. Don't go behind closed doors now.

It is urgent that the Planning and Arts Commissions not let the plan fizzle in the coming months, but will welcome the challenges of negotiating the desired changes and additions, and lobbying the plan through to adoption by the Board of Supervisors and Mayor, and the public where votes are needed.

My comments below concern those sections of the Draft having to do with facilities, except for these general observations on structure and content:

-- Needs a clear summary of findings and recommendations
-- Introduction, though well written, could be more concise, with ideas highlighted
-- Methodology and History/Background should be appendices, instead of first chapters. Slows the reader down as is.
-- Reasons for Policies should be backed up with concise factual info, not general "arts are good" statements. Some of intro and much of Goal I background is boiler plate stuff, with San Francisco replaceable by El Paso or Memphis or any city, and much of it is unnecessary. Maynard Jackson and League of Cities quotes have been used by everyone in recent years.
-- There is not a good summary of size and objectives of present city programs, in place by charter or other means, including War Memorial/PAC, Fine Arts Museums, Rec/Parks & Board of Education arts programs & facilities, Hotel Tax support, Arts Commission, Redevelopment Agency, etc.
-- Needs explanation on which objectives can be accomplished by departments, which may require enacting ordinances, and which may need voter approval, such as charter amendments, bond issues, special assessments to support arts.

Information on topics is scattered all over the report, probably because focus groups overlapped. I think there are three main areas of civic support that all the recommendations can fall under:

1) SERVICES FOR THE ARTS
2) ARTS FACILITIES
3) FINANCIAL SUPPORT FOR ARTS

Everything concerning the promotion of the arts, climate for individual artists and groups, service to the public, education, and even reorganizing city agencies' arts obligations can fit, I think, under one of these supertitles.

Preceding the recommendations should be a strong statement regarding cultural diversity of San Francisco (present Goal III) to make it clear that all sections have the goal of serving all ethnic and income classes of San Franciscans and visitors to the city.

COMMENTS ON SPECIFIC POLICIES

Goal I - Environment for Arts

I/A/2: pp 27,28 - Access to All. Should be grouped with description & recommendations on Neighborhood Cultural Centers Plan. Should also include call for Planning Code variance possibilities to allow arts spaces in more kinds of buildings and areas.

I/A/4: pp 31,32 - Arts in Decision Making. These recommendations may be too general, need to define what now exists in Master Plan and elsewhere.

I/B/1: pp 37,38 - Arts and Economic Development. Should name arts facilities as desired amenities in Business/Economic Development schemes, and in new construction and conversion.

I/B/2: pp 40-42 - Promoting Arts. Should recognize present role of Performing Arts Services, Inc (PASS) in providing ticket sales in Union Square, War Memorial, and soon in Embarcadero Center, as well as current Arts/Tourism program of PASS and Convention & Visitors Bureau. Promotional activities of service organizations with civic support should also be noted (Theatre Bay Area, SFBA Dance Coalition). Support to related non-profit organizations to promote arts may be a better plan than setting up new City programs. Space for promotion of the arts in public facilities might be called for, and some coordination by Arts Commission of arts information services.

I/C/3: pp 43-48 - Arts Commission Reorganization. Background/description of Commission is not clear regarding what's required by charter, ordinance or by city appropriation (are these the so-called "voluntary" programs?). Cultural Centers are not listed at all in this section, although they're one of your major assets.

I/C/1: p 49 - Responsibilities of AC. Should name fields of expertise of commissioners. Theatre & Dance added in 1975, without a mandate for activities. Any expansion recommended, such as video, folk arts?

I/C/4: pp 56,57 - Permit Policies. Might be expanded to include AC ombudsman function to provide free or low-cost advice (through a volunteer architects/planners for the arts pool, publications, resource library), to cut down expense to artist or group in planning space.

Goal II - Individual Artists

Generally good recommendations, especially regarding live/work spaces.

II/A/2: pp 65,66 - Artist Compensation. It's good to promote minimum pay as a policy, but a local agency must be able to fund non-paid or expenses-only community arts groups. NEA and CAC have cut off many multi-cultural, folk and experimental groups because of minimum pay requirements.

Goal III - Cultural Diversity

III/A/1: pp 80-82 - Again, Cultural Centers are not mentioned. Completion and expansion of facilities for multi-cultural arts, as well as greater availability of present public buildings (schools, Rec/Park, Port Commission buildings, etc) are not stressed.

Goal IV - Funding & Support

IV/B/1: pp 95-97 - Development & Arts. Doesn't call for arts facilities in city wide developments.

IV/B/2: pp 98-99 - Bond Issue. Too general - possibilities for bonds are already part of city policy.

IV/C: Resources & Services. Good recommendations.

IV/D: Private Sector Support. Very General. Might include Planning Code variance possibilities if arts facilities and/or long term support are included in developments or renovations.

Goal V - Physical Environment

This entire goal repeats too many of the items in earlier sections. If the facilities concerns become a single section of the Plan, this problem will be solved.

Goal VI - Arts Education

VI/D/1: pp 179-180 - Use of Facilities. Encourages use of school auditoriums for rehearsals but not for performances or exhibits!

I think Education should be a component of each of the 3 main topics, not be left to the end of the document.

RECEIVED AUG 10 1989

August 10 1989

Comments made to Arts Commission by Sarah Billinghurst, Artistic Administrator, San Francisco Opera

I would ask the members of the Arts Commission to consider two points:

1. It is essential that further time be taken to formulate this Arts Policy Plan, and that more input from major arts organizations within the city be received.

2. It is also essential that this plan is not a document used to represent the narrow agendas of spcific individuals and arts organizations. In my meetings as a member of the committee formulating this plan, it has been obvious that the thoughts of the representatives of the major arts organizations are not welcomed, and that the document is being used by some committee members to emphasize their own narrow focus and point of view.

City and County of San Francisco
Department of City Planning

450 McAllister Street
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City & County of San Francisco
ART COMMISSION
AUG 10 1989
45 Hyde
San Francisco, California 94102

August 8, 1989

Claire Issacs, Director
San Francisco Arts Commission
45 Hyde Street
San Francisco, CA 94102

Dear Claire;

The purpose of this letter is to clarify the continuing role of Planning Department staff in the final preparation of the Arts Policy Plan. As you are well aware, the Planning Department has provided technical assistance in the preparation of the drafts to date. From the inception of the planning process, this department's role has been that of providing technical assistance and staff support necessary to meet the matching requirements of the National Endowment For the Arts grant. Much of this work has been completed and it now seems appropriate for us to agree on the tasks this department can perform to help complete the planning process.

With the completion of this latest draft of the Arts Policy Plan much of the up front planning work has been completed. The final work items described below should provide all the staff time and departmental resources critical to the matching obligations of the grant and preparation of a document ready for adoption. In order to prepare a final Arts Policy Plan for the consideration and adoption by the Arts and City Planning Commissions, I feel this department should do the following:

- Coordinate with your staff for the joint hearing(s) of the Arts Commission and the Planning Commission during the last quarter of this year,

- Complete the analysis of the "For-Profit" arts survey data and provide your staff with a written report documenting the methodology and results of this survey.

- Review the changes to the draft plan resulting from the public hearings and oversee the proper formatting of the Plan. Certain format changes have been agreed to so that the plan is consistent with the City's Master Plan.

Once the joint informational hearings have been conducted and the Arts Commission has subsequently adopted the Policy Plan, this department's staff will:

- Work with your staff to pull from the adopted Arts Policy Plan the elements which would be appropriate for inclusion in the Master Plan. Our staff will then carry these components of the plan to the Planning Commission for its consideration and adoption,

- To the extent necessary the Planning Department staff will prepare Planning Code amendments and ordinances necessary implement the adopted Arts Element in the Master Plan.

I hope this letter provides a reasonable basis for the continuing efforts of the Planning Departments role in the final steps of this important project.

Sincerely,

George Williams
Assistant Director
Plans and Programs

ART/47

ARTS
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ncisco, CA 94102
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OR
. Isaacs

September 1, 1989

To: All Commissioners and Staff

From: Lemora Martin

Re: Agenda, September 6 Arts Commission Meeting/Amended Page 2

Please note that in the Consent Calendar, Finance Committee Recommendations, Item seven has corrected San Francisco Administrative Code Section numbers. (See Attached).

The Agenda stated: Sections 10.117-82, 10.117-83, 10.117-84.

These should be: 10.117-89, 10.117-90, 10.117-91.

Please discard the original page 2 and replace with the attached amended version.

Lemora Martin

lbm

ARTS
MISSION
FRANCISCO

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19
ncisco, CA 94102
3463

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ISSIONERS
F. LaRocca
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OR
N. Isaacs

A G E N D A
6 September 1989

ARTS COMMISSION REGULAR MONTHLY MEETING
Wednesday, September 6, 1989 at 3:00 p.m.
Hotel Majestic Board Room, 1500 Sutter St. at Gough

NOTICE: Requests to testify are accepted by completing an information card and giving it to the Secretary of the Arts Commission who will schedule testimony during the appropriate calendar item.

I. ROLL CALL

II. APPROVAL OF MINUTES

7 August - Regular Monthly Meeting, and
11 August - Special Meeting

III. PRESIDENT'S REPORT

IV. DIRECTOR'S REPORT

V. CONSENT CALENDAR

The following items are included in the Consent Calendar, subject to withdrawal at the request of a Commissioner:

("A" = Adopted; "D" = Disapproved) Disposition

Civic Design Review Committee Recommendations (08/21/89)

1) Motion to approve San Francisco Police Department Koban on BART property at 16th and Mission Streets/Phases II, III — A

2) Motion to approve addition to Boarding Area B/San Francisco International Airport/Phase III — A

3) Motion to approve Kezar Stadium redesign, including new ball field, all-weather metric track, spectator stands, maintenance facility, planting, restrooms, and entries/Phase II. — A

4) Motion to approve Junipero Serra Clubhouse repair and renovation/Phases I, II. — A

5) Motion to approve Pioneer Log Cabin repair and renovation/Phase I. — A

6) Motion to approve Portsmouth Square construction of elevator building, restrooms, sitting pavilion and trellis/Phases I, II. — A

V. CONSENT CALENDAR (Continued)

Finance Committee Recommendations (08/29/89) Disposition

7) Motion to approve recommendation that the Board of Supervisors vote in support of a change in the San Francisco Administrative Code Sections 10.117-89, 10.117-90, and 10.117-91 to establish three special funds for the San Francisco Arts Commission: A

   1. For receipt of revenue from the Transit Shelter Advertising on Market Street for the purpose of maintenance of public art on Market Street, to be called the "Market Street Art Maintenance Fund",

   2. for acquiring art for Market Street, to be called the "Market Street Art Acquisition Fund",

   3. and for providing programs and opportunities for the talents and creativity of young artists, to be called the "Youth Arts Fund".

8) Motion to approve final payment to Anne Smith for her services as coordinator of the 1989 Arts and Flowers Show. A

Visual Arts Committee Recommendations (08/16/89)

9) Motion to waive the Art Enrichment for the Fulton and Junipero Serra Fieldhouses. A

10) Motion to approve Visual Arts Program budget requests from the Public Art Fund. A

11) Motion to relinquish Arts Commission involvement in the Richard Haas NEA Grant. A

12) Motion to approve the exhibition concept "What's Wrong with this Picture", the proposed discussion and symposium. A

13) Motion to approve the Arts Commission Gallery budget request from the Public Art Fund. A

V. CONSENT CALENDAR (Continued)

VAC Special Meeting (08/28/89)	Disposition
14) Motion to accept the 1989 Flower Show/Arts Festival Purchase Awards and authorize payment to the artists as follows: Paul Bean, "Sunset Over Paradise", 1989, acrylic on masonite, 36" x 24", purchase price $2,000.00. January Hooker, "Afternoon Reflections", 1989, acrylic on paper, 20" x 16", purchase price $2,240.00. Iku Nagai, "Kimono", 1989, water media, 38" x 48", purchase price $2,800.00.	A
15) Motion to accept the design proposal for the Art Enrichment Program at Kezar Stadium from artist Alan Fleming, and to enter into contract with the artist for a total cost not to exceed $97,000, to include the design fabrication, transportation, installation, insurance, and all other related costs.	A

End of Consent Calendar.

VI. COMMITTEE REPORTS

Civic Design Review Committee - John Kriken, Chair

1) Design of bus shelter and kiosk for Market Street.

Street Artists Program Committee - Daniel Genera, Chair

1) Requests by former certificate-holders for priority in issuance of certificates: Francesco Rappa, Helen Ress, Luzviminda Garbin.

2) Requests by applicants for priority screening - Joe Felder, Ronnie Goodman.

3) Requests by applicants (who exceeded 10-day period to obtain certificates) for permission to pay for and obtain certificates: Thomas Reardon, Kathleen Doyle.

State/Local Partnership Program Committee - Rai Okamoto, Chair

VI. COMMITTEE REPORTS (Continued)

Theatre Committee - Kim Fowler, Chair

Visual Arts Committee - Anne Healy, Chair

Airport Joint Committee - Dodie Rosekrans, Chair

Arts Festival Committee - Amalia Mesa-Bains, Chair

Finance Committee - Barbara Sklar, Chair

Literature Committee - Stanley Eichelbaum, Chair

Moscone Joint Committee - Nancy Boas, Chair

Music Committee - Vernon Alley, Chair

Neighborhood Arts Program Committee - Stanley Eichelbaum, Chair

VII. UNFINISHED BUSINESS

VIII. NEW BUSINESS

IX. ADJOURNMENT

M I N U T E S
6 September 1989

The Regular Monthly Meeting of the San Francisco Arts Commission was held on 6 September 1989 in the Board Room of the Hotel Majestic, 1500 Sutter Street at Gough. President LaRocca called the meeting to order at 3:30 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Robert LaRocca	Daniel Genera
Nancy Boas (arr. 3:45/dep. 4:55 p.m.)	Dodie Rosekrans
Vernon Alley	
Stanley Eichelbaum	
Kim Fowler	
Anne Healy	
John Kriken	
Amalia Mesa-Bains	
Rai Okamoto	
Barbara Sklar (dep. 4:55 p.m.)	

Ex-Officio Present	Ex-Officio Excused
Keith Eickman	Steven Coulter
	Douglas Engmann
	Alexandra Phillips

II. APPROVAL OF MINUTES

Commissioner Eichelbaum MOVED the following Resolution. It was SECONDED and unanimously ADOPTED:

RESOLUTION NO. 96-89-277: APPROVAL OF MINUTES ADOPTED

RESOLVED, that this Commission does hereby approve the Minutes of the Regular Monthly Meeting of 7 August 1989.

Commimssioner Alley MOVED the following Resolution. It was SECONDED and unanimously ADOPTED:

RESOLUTION NO. 96-89-278: APPROVAL OF MINUTES OF SPECIAL MEETING ADOPTED

RESOLVED, that this Commission does hereby approve the Minutes of the Special Meeting of 11 August 1989.

III. PRESIDENT'S REPORT

President LaRocca briefly reported on the Commissioners' retreat, facilitated by Barbara Kibbe, which had just taken place. A written record is attached. A second retreat is planned for November, exact date to be determined.

IV. DIRECTOR'S REPORT

Director Isaacs distributed copies of a draft letter concerning future use of the Presidio, as requested at the August 7 meeting.

She reported that August Coppola, Dean of the Film Department at San Francisco State, had contacted Deputy Mayor James Ho regarding addition of a film Commissioner to the Arts Commission. Some discussion followed.

She thanked Commissioner Eichelbaum for arranging the retreat and Regular Meeting of the Arts Commission at the Hotel Majestic, and for his generosity in treating the Commissioners to lunch at the Cafe Majestic.

V. CONSENT CALENDAR

The following Motion was submitted by Commissioner Eichelbaum, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 96-89-279: CONSENT CALENDAR APPROVAL — ADOPTED

RESOLVED, that this Commission does hereby approve the following items on the Consent Calendar and their related Resolutions.

("A" = Adopted; "D" = Disapproved) — Disposition

Civic Design Review Committee Recommendations (08/21/89)

1) RESOLUTION NO. 96-89-280: Motion to approve San Francisco Police Department Koban on BART property at 16th and Mission Streets/ Phases II, III. — A

2) RESOLUTION NO. 96-89-281: Motion to approve addition to Boarding Area B/San Francisco International Airport/Phase III. — A

Disposition

V. CONSENT CALENDAR/Civic Design (Continued)

3) RESOLUTION NO. 96-89-282: Motion to approve Kezar Stadium redesign, including new ball field, all-weather metric track, spectator stands, maintenance facility, planting, restrooms, and entries/Phase II. A

4) RESOLUTION NO. 96-89-283: Motion to approve Junipero Serra Clubhouse repair and renovation/Phases I, II. A

5) RESOLUTION NO. 96-89-284: Motion to approve Pioneer Log Cabin repair and renovation/ Phase I. A

6) RESOLUTION NO. 96-89-285: Motion to approve Portsmouth Square construction of elevator building, restrooms, sitting pavilion and trellis/Phases I, II. A

Finance Committee Recommendations (08/29/89)

7) RESOLUTION NO. 96-89-286: Motion to approve recommendation that the Board of Supervisors vote in support of a change in the San Francisco Administrative Code Sections 10.117-89, 10.117-90, and 10.117-91 to establish three special funds for the San Francisco Arts Commission: A

1. For receipt of revenue from the Transit Shelter Advertising on Market Street for the purpose of maintenance of public art on Market Street, to be called the "Market Street Art Maintenance Fund",

2. for acquiring art for Market Street, to be called the "Market Street Art Acquisition Fund",

3. and for providing programs and opportunities for the talents and creativity of young artists, to be called the "Youth Arts Fund".

8) RESOLUTION NO. 96-89-287: Motion to approve final payment to Anne Smith for her services as coordinator of the 1989 Arts and Flowers Show. A

V. CONSENT CALENDAR Disposition

Visual Arts Committee Recommendations (08/16/89)

9) RESOLUTION NO. 96-89-288: Motion to waive Art Enrichment for the Fulton and Junipero Serra Fieldhouses. A

10) RESOLUTION NO. 96-89-289: Motion to approve Visual Arts Program budget requests from the Public Art Fund. A

11) RESOLUTION NO. 96-89-290: Motion to relinquish Arts Commission involvement in the Richard Haas NEA Grant. A

12) RESOLUTION NO. 96-89-291: Motion to approve the exhibition concept "What's Wrong with this Picture", the proposed discussion and symposium. A

13) RESOLUTION NO. 96-89-292: Motion to approve the Arts Commission Gallery budget request from the Public Art Fund. A

Visual Arts Committee Special Meeting (08/28/89)

14) RESOLUTION NO. 96-89-293: Motion to accept the 1989 Flower Show/Arts Festival Purchase Awards and authorize payment to the artists as follows: A

- Paul Bean, "Sunset Over Paradise", 1989, acrylic on masonite, 36" x 24", purchase price $2,000.00.
- January Hooker, "Afternoon Reflections", 1989, acrylic on paper, 20" x 16", purchase price $2,240.00.
- Iku Nagai, "Kimono", 1989, water media, 38" x 48", purchase price $2,800.00.

15) RESOLUTION NO. 96-89-294: Motion to accept the design proposal for the Art Enrichment Program at Kezar Stadium from artist Alan Fleming, and to enter into contract with the artist for a total cost not to A

V. CONSENT CALENDAR/VAC Special Meeting/Item 15 (Continued)

exceed $97,000.00, to include the design fabrication, transportation, installation, insurance, and all other related costs.

END OF CONSENT CALENDAR

Commimssioner Boas arrived at 3:45 p.m.

VI. COMMITTEE REPORTS

Civic Design Review Committee - John Kriken, Chair

Design of bus shelter and kiosk for Market Street

Commissioner Kriken reiterated the position of three Committee members -- Commissioners Healy, Okamoto and himself -- that the Arts Commission should not be linked to an advertising program, even for its own benefit and that of the arts community in general. Commissioner Boas concurred.

He stated the question raised and discussed in Committee meeting of July 17 and in the July 10 Regular Monthly Commission meeting: Is the third panel of sufficient benefit to the Arts Commission to allow the kiosk structure to come about?

He distributed photographs of the model of the kiosk which several Commissioners had viewed on-site at 8th and Market Streets. Modifications in the design were briefly discussed.

Commissioner Kriken restated the two choices:

a. The shelter with no advertising plus a three-sided freestanding kiosk with two advertising panels, and a third panel for the Arts Commission's use;

b. a shelter with two advertising panels only, minus a guaranteed exclusive Arts Commission panel.

There are 26 kiosks proposed, 13 on either side of the street.

Commissioner Kriken introduced Douglas Wright, Deputy Mayor of Transportation and Public Works. He gave a history of the Art in Transit Program since its inception.

VI. COMMITTEE REPORTS/Civic Design Discussion (Continued)

Several Commissioners asked questions which were responded to:

Graffitti cleaning of kiosks will be arranged and financed twice weekly by Gannett.

The Arts Commission panels would be used for artist-commissioned posters, public service announcements, conceptual pieces, and the like. There is great flexibility in what they may be used for.

Administrative costs incurred by the third panel would be paid for out of the maintenance fund.

Gannett will be responsible for the rotating/changing of the posters, at their expense. In addition, Gannett is prepared to underwrite other arts activities -- possibly a Festival twice yearly, or reproduce works of local artists, or a children's arts festival.

Discussion followed regarding negative implications in the community of the Arts Commission allowing the existence of the advertising kiosk as a structure.

Commissioner Sklar reported that people seem to feel that a completely clear shelter unadorned by advertising panels is a greater haven of safety. She noted that Market Street, not being the Champs Elysees, might actually be upgraded by the new shelters and kiosk, rather than the reverse, which seems to be the greatest fear.

Commissioner Mesa-Bains stated that consideration must be given to whether or not the information dissemination potential of the third panel outweighs any negative connotations. How to make art more accessible to the Community is a major challenge of the Arts Commission.

Douglas Wright clarified the parameters of the Arts Commission's authority. The question of advertising on Market Street per se was approved by the Planning Commission and the Board of Supervisors, and signed by the Mayor. The Arts Commission must decide the particular design of the shelter, and the choice of the free-standing kiosk, e.g. the presentation of the advertising.

VI. COMMITTEE REPORTS/Civic Design Discussion (Continued)

Discussion occurred regarding incorporating the Arts Commission's third panel onto the shelter. Lew Lillian, General Manager of the Shelter Program in San Francisco, responded that this would enclose the shelter on one end, eliminating seating and reducing the safety factor by limiting visibility of the shelter's interior.

Commissioner LaRocca addressed the issue of advertising in exchange for a panel. He noted instances where the Arts Commission is, in fact, art in business, citing the POPS concerts and posters as an example. He noted that the panel could be used for advertising of the POPS, Festivals, neighborhood arts shows, Cultural Center Events, etc. He enthusiastically favored the kiosk.

Commissioner Kriken MOVED to refer the item back to Committee for further discussion, noting that the Civic Design Review Committee has not yet seen a design featuring the Arts Commission's third panel incorporated into the bus shelter. He noted that all the advantages mentioned in discussion to date could be possible with this design. Commissioner Okamoto SECONDED this MOTION, and discussion continued:

Commissioner LaRocca wished to know what happens to the timing of the entire project, should another Committee referral result in further delay.

Douglas Wright noted the pressure on the Muni to get bus shelter construction underway prior to the rainy season. Gannett needs three months lead time for manufacturing of the shelters.

Commissioner Fowler stated her primary concern as fair representation of the numerous non-profit organizations in San Francisco, in terms of selecting beneficiaries of the third panel.

Jeffrey Heller, architect, showed drawings of the shelter both with and without panels on the shelter and discussion followed.

Commissioner LaRocca left the room for five minutes, from 4:30 - 4:35 p.m. and returned during this discussion.

VI. COMMITTEE REPORTS/Civic Design Discussion (Continued)

Commissioner LaRocca restated the MOTION and the vote was taken:

RESOLUTION NO. 96-89-295: Motion to refer design approval of bus shelter and kiosk back to Civic Design Review Committee for further discussion. DISAPPROVED

The Vote, with a 'Yea' vote approving referral, and a 'Nay' vote disapproving it:

Yea	Nay
Nancy Boas	Vernon Alley
Rai Okamoto	Kim Fowler
John Kriken	Barbara Sklar
Anne Healy	Keith Eickman
	Stanley Eichelbaum
	Robert LaRocca
	Amalia Mesa-Bains

Consensus: Disapproved by majority vote.

The following MOTION was submitted by Commissioner Alley, SECONDED, and ADOPTED as follows:

RESOLUTION NO. 96-89-296: Motion to approve design of translucent bus shelters and separate advertising kiosks for Market Street/Phase III. ADOPTED

Yea	Nay
Vernon Alley	Nancy Boas
Kim Fowler	Rai Okamoto
Barbara Sklar	John Kriken
Keith Eickman	Anne Healy
Stanley Eichelbaum	
Robert LaRocca	
Amalia Mesa-Bains	

Consensus: Adopted by majority vote.

Discussion: Commissioner Kriken noted that it is the duty of the Civic Design Review Committee to bring the issue before the full Commission so it may be reviewed completely.

The following MOTION was submitted by Commissioner Fowler, SECONDED, and unanimously ADOPTED:

VI. COMMITTEE REPORTS/Civic Design (Continued)

RESOLUTION NO. 96-89-297: RESOLVED, that this Commission shall investigate various uses of the third panel on the Market Street Advertising kiosks. ADOPTED

Street Artists Program Committee - Daniel Genera, Chair

The following three MOTIONS were submitted by Commissioner Eichelbaum, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 96-89-298: Motion to approve requests by former certificate-holders for priority in issuance of certificates: Francesco Rappa, Helen Ress, Luzviminda Garbin, and Darlene Pyeatt. ADOPTED

RESOLUTION NO. 96-89-299: Motion to approve requests by applicants for priority screening: Joe Felder, Ronnie Goodman. ADOPTED

RESOLUTION NO. 96-89-300: Motion to approve requests by applicants who exceeded 10-day period to obtain certificates for permission to pay for and obtain certificates: Thomas Reardon, Kathleen Doyle. ADOPTED

Commissioners Boas and Sklar departed at 4:55 p.m.

State/Local Partnership Program Committee - Rai Okamoto, Chair

Chair Okamoto reminded Commissioners that the State/Local staff are awaiting Commissioner comments regarding the Arts Policy Plan. Director Isaacs stated that a proposal will be available as of September 19, date of the next State/Local Committee Meeting, with suggested strategies for moving the Arts Policy Plan along.

Neighborhood Arts Program Committee - Stanley Eichelbaum, Chair

The following MOTION was submitted by Commissioner Eichelbaum, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 96-89-301: Motion to approve the new Memorandum of Understanding for the Mission Cultural Center, from September, 1989 through June, 1991. ADOPTED

VI. COMMITTEE REPORTS (Continued)

Due to the long day and there being no further business to transact, the Commissioners moved to postpone the following Committee Reports until the October 2 Regular Monthly Meeting:

Theatre Committee
Visual Arts Committee
Airport Joint Committee
Festival Committee
Finance Committee
Literature Committee
Moscone Joint Committee
Music Committee

VII. UNFINISHED BUSINESS

Commissioner Mesa-Bains thanked Commissioner LaRocca for taking the leadership role in today's Retreat and Regular Monthly Meeting, given his personal sadness due to the very recent death of his father.

The Commissioners all voiced approval of Director Isaacs' Presidio letter.

VIII. NEW BUSINESS

None.

IX. ADJOURNMENT

There being no further business, the Regular Monthly Meeting of the Arts Commission adjourned at 5:00 p.m.

Submitted by:
Lemora Martin
Acting Commission Secretary

Approved: Date: 9/22/89
Claire N. Isaacs,
Director of Cultural Affairs

DRAFT

To Whom It May Concern:

Re: THE PRESIDIO (Action of August 7 Arts Commission Meeting)

On behalf of the San Francisco Arts Commission, I am writing to express the strong interest and concern of the Commission in the future of the Presidio.

The San Francisco Arts Commission has historically reviewed plans for the uses of public spaces as well as buildings in the City and County of San Francisco.

The Commission was founded in 1932 largely due to the concern of Arthur Brown, architect of City Hall, that public review of design of public spaces and buildings be incorporated into the process of decision making. This was in order to protect the future of the City insofar as the beauty and order of its surroundings be maintained in the interests of the citizens.

The Presidio is, of course, Federal land. However, it lies within the boundaries of the City and County and is used by the citizens of San Francisco.

We would therefore request that you include representatives of the San Francisco Arts Commission in any future study group which is investigating future uses of the land and building. We believe that with our 57 years of Civic Design Review in the public interest, we can add our share of expertise and that this will serve the public interest.

The future of the Presidio represents a great opportunity for San Francisco, but that future should be decided by the most conscientious of individuals and agencies with vision and understanding. We respectfully request to be part of that process.

cc: Mayor Agnos

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PUBLIC NOTICE

SAN FRANCISCO ARTS COMMISSION

SPECIAL MEETING

Wednesday, September 6, 1989, at 8:30 a.m.
Hotel Majestic Board Room, 1500 Sutter St. at Gough

The purpose of this meeting is a retreat for the members of the San Francisco Arts Commission. Barbara Kibbe will be the facilitator.

The Commissioners will be meeting for the first time together under the Agnos administration to discuss together their ideas and vision for the future and to facilitate long-range planning.

The public is entitled to attend and observe the meeting, under the provisions of the Brown Act. Public comments will be limited to discussion of matters addressed in the Workshop. Any other matters under the jurisdiction of the Arts Commission may be raised at the regular monthly meeting following the Workshop. This is an open-ended, day-long discussion and the subjects will be considered as they are brought up by the participants.

This meeting will help to form the basis for eventual formal consideration of new programs and policies for the San Francisco Arts Commission.

The meeting will conclude at approximately 2:45 p.m. At that time the meeting room will be set up for the regular monthly business meeting of the San Francisco Arts Commission, scheduled to start at 3:00 p.m.

San Francisco Arts Commission

Proposed Agenda

September 6, 1989

8:30 a.m. - 2:30 p.m.

8:30 - 9:00	Coffee and greeting
9:00 - 9:10	Opening comments (President La Rocca)
9:10 - 9:40	Introductions: Why did I make a commitment to the Arts Commission? Issues of particular interest to me.
9:40 - 10:00	Outline of current major commitments (Claire)
10:00 - 10:15	Building a vision for the future (President La Rocca)
10:15 - 11:00	Open discussion of vision
11:00 - 12:00	Identifying critical issues facing the Commission (brainstorm)
12:00 - 1:00	Working lunch -- Break-out discussion groups: analysis of high priority critical issues
1:00 - 1:45	Brief reports from break-out groups
1:45 - 2:00	Presentation on basic parameters for Commission operation (guest: Jackie Nemerovsky)
2:00 - 2:45	Priorities and next steps

Retreat: A time for re-establishing foundations; Where are we? Where are we going? Not a business meeting.

- The Arts Commission meant Civic Design to me; I recognize a connection with my service on Boards of nonprofit organizations. I'm very interested in community and am drawn to service ; I have an interest in NAP -- I want to spend time on that but the Civic Design committee requires a great deal of time. That is my center place on this Commission.

- My interest in art and my relationship with art brought me to the Commission. The arts are part of a broader view of taking care of people; e.g. older people. I grew up in a small town where everybody got to use the symphony, etc.

- I'm interested particularly in San Francisco as a heritage for all of us. Understanding your City -- knowledge of our share common history brings people together. I want to enhance awareness of beauty and history to unify people here. I am also interested in sharing arts with children and recently arrived San Francisco residents. I'm also interested in Civic Design. It's very useful to connect with rest of City government -- getting force from working together. The Arts Commission has opportunity to harness energy for people.

- Arts has always been an interest of mine. The reflection of art in a city is indicative of the mentality of its people. I want to be a part of the reflection; work toward assisting with the placement of art in this city. I am interested in music, too. I want to make a contribution and I have the time -- will make the time to help. The tradition of the Arts Commission is wonderful and is something to preserve.

- I have always been involved in writing about the arts. I am steeped in it. I am interested in nurturing and upgrading work in all arts fields. I want to make a contribution to maintaining existing art here, too. I am concerned about its loss and also interested in bringing arts to neighborhoods. I'm glad to be on the NAP committee.

- The Arts Commission is better than the Board of Permit Appeals. I would rather be controversial about art than many other things. As former head of Planning, I didn't want to impose my aesthetic on my colleagues. Now as an arts commissioner, my official role is to make aesthetic judgements -- I am comfortable with it. I serve on the Civic Design committee; it raises the issue of the role of the Arts Commissions as a policy making body. I would interpret that policy role as broadly as possible. I will make time to serve.

- I was born and raised in North Beach. During junior college days I exhibited my work in the Commission's Arts Festival in North Beach. Some were sold, some broken, some stolen... (wouldn't make it in today). I was appointed by Diane Feinstein, recommended as Landscape Architect for the Commission. I was very excited by the appointment. I have a lot of respect for the Commission and the Festival because of opportunities for young artists. My hope is for the Arts Commission to develop a greater dynamic strength. We will have to fight for it. Re: Civic Design, now landscape designs are done by City in-house. It is a cost-containment strategy which affects quality; a problem and a challenge for our Civic Design Committee. I wonder why San Francisco doesn't have the equivalent of a Spoletto Festival. It goes hand in hand with resources/budget.

- I have only been in San Francisco since 1981; originally from NYC. San Francisco was different from what I expected. I became concerned that many of the things I liked about San Francisco were disappearing. I found resistance to my impulse to change things. I want to change and to preserve: Preserve the way San Francisco looks. I serve on Civic Design. I want to change some processes -- make more younger artists able to control their destiny. I don't want San Francisco to lose artists because galleries are too conservative and there are too few of them. The Museums are not doing their job re: emerging artists. MOMA is the most disappointing -- not enough curating done for younger artists, doesn't initiate enough of its own shows. Awards are incestuous; not "beating bushes" for new artists. And MOMA is smug about its position. I want to see more activity there; more curatorial energy is needed to make it a world class institution and keep our wonderful artists in the area. I also serve on the Visual Arts committee; I am comfortable with both of my committees.

- I have been in the field for 15 years. First as a performer, then as funder, now as administrator. The problems of performing arts are a lot like visual arts. Performers leave for LA at alarming rates. My focus here is to do what I can to allow arts to be nurtured here. This may mean more alliances with the business community. I came on to the Commission because of the opportunity to serve on the "new" Commission and all its new possibilities and because of changes in the field. We are losing performing arts organizations and I want to work to save them. I also want us to be at the forefront re: multi-cultural issues.

- I was born in the field, served in Arts Education and community building (re: Mexican Museum, Yerba Buena, etc.). I'm concerned about cultural challenges and the opportunities presented by our changing society. Tradition and innovation both reside with the Arts Commission. I'm

interested in moving into qualitative issues (aesthetics) of cultural expression and away from quantitative. A lot of risks can be taken here in San Francisco and therefore it has potential. I take the Commission very seriously. I'm here to do a job, know that I'm here partly because I represent views of the Latino community. I have a role in advocacy for community arts and access to arts. I want to bring recognition and focus to multi-cultural communities and find out why the Arts Commission is not effective in Arts Education. Achievement through arts can save children who don't make it academically. I want to be sure we take a new look at how we support arts in education. In the past, I've often viewed the Arts Commission as unresponsive to the community. I have a positive view of what our new Commission can do.

- I was first involved in the Moscone administration on the Human Rights Commission. I am a San Franciscan. I've lived in many San Francisco neighborhoods. There has always been a music seat on the Commission. I was brought on by Diane Feinstein and pleased to re-appointed. I see wonderful things can happen with new people and want to do more for the Pops Concerts. I am also interested in all the arts. They are all part of my life, too.

Arts Commission Commitments

Overall -- Our mission is to ensure that the arts comprise key elements of City's well being...

- o Responsible for City-owned art (outside museums)
- o Supervisor's appropriations for music
- o Policy and advice
- o Maintain symphony orchestra (POPS)

Also -- Regulate street artists
Administer Civic Design review

And... expectations of Commission

- Arts Festival
- NAP
- Gallery
- State/local
- Arts policy plan
- Art House

The Commission's opportunities for community service

- Celebrate accomplishments
- Create accessibility
- Put it into action

Should be willing to re-structure to really serve.

Commission needs: more/better information on procedures and policies e.g. re: design review; are at end of process now. It's not where we want to be.

VISION

Funding

Charter and Ordinance Revisions
- o % for art -- 2%
- o What constitutes "art enrichment" clarity and vision needed here re: public structures, strengthen cash flow.

Look to Hotel Tax Fund to expand our financial base -- tie the function to the Arts Commission

Closer relationship with Friends of the Arts

Identify Resources (contract with other funding and support organizations)

Link/facilitate resource development

Funding -- don't have enough.

Don't have enough respect -- must raise stature of Arts Commission power and presence.

New Home

A new home this year...first rate
To establish identity, reputation, image, visually exciting

A new building on the vacant lot adjacent to the Commission gallery -- Initiated with private sector funds.

Specific objectives for new home -- space design; liaison. Goals backed up with reality.

Outreach/Communication/Advocacy

Be in forefront of change which is occurring nationally in the arts -- a philosophical weather vane -- proactive.

Better PR for the Commission itself.

Advocacy -- work with Press, Convention Visitors Bureau, and Chamber, etc.

Nourish discourse -- public forums and community leadership

An umbrella for all SF Arts programs? A unifier; a clearinghouse.

Don't have enough respect -- must raise stature of Arts Commission power and presence.

Programs

Charter and Ordinance Revisions
- o % for art -- 2%
- o What constitutes "art enrichment" clarity and vision needed here re: public structures, strengthen cash flow.

Market Street enhancement and world class sculpture festival; biannual

Expansion at YBC and Moscone Center and involvement in programming there.

New library art enrichment

Look at re-granting

Opportunities for emerging artists in all our enrichment programs especially Moscone and airport.

Expansion of POPS -- a totality of performing arts especially percentage split with Symphony.

Civic Design Commission to get an additional staff person and promote cooperation/collaboration with City Government.

Stabilization of NAP.

Art Festival Expansion and back to independence.

Expansion of quiet committees (Dance, Literature, Theatre).

Fine tune street artists programs

Art Gallery is source of pride and could/should expand it in our new facility.

Service to emerging artists.

Enhanced efficiency; don't require double work of committees

More interdisciplinary reviews between/among committees and other City commissioners -- don't stay isolated.

Expand Commission's responsibilities beyond public realm to private projects -- maybe a name change. (Arts and Design Commission?)

Collaboration/Cooperation

Better relationship with Symphony re: POPS

Closer relationship with Friends of the Arts

Work with Press, Convention, Visitors Bureau, and Chamber, etc.

Participate in re-thinking Parks and Recreation.

Identify Resources (contract with other funding and support organizations)

More interdisciplinary reviews between/among committees and other City commissioners -- don't stay isolated.

Administration/Operations

Staff evaluation and personnel policies (including Director).

Increased staffing to manage larger scope of responsibility.

Planning and Evaluation

Outside evaluation of NAP.

Must have our own plan
- organizational
- programmatic
- capital
- financial

A well defined planning process -- setting priorities for Commission involvement and rearranging infrastructure
- overall goals established
- physical environment
- individual artists
- public art
- community cultural centers/programs

Concrete program evaluation

A set of priorities that assume no change in funding and another set for increased resources.

Positioning -- This is a good time to get the Commission its due respect, re-form, re-focus -- link to funding, quality not quantity

Support of the most significant programs; catalyzing action.

Evaluate/assess community needs.

Our internal process resulting in long-range plan -- to identify external steps -- will change our reputation.

Rethink all our programs/priorities -- Question more?

Getting our act together -- are now responsive -- not yet in planning mode -- A plan for ourselves

History and Parameters (Jackie Nemerovski)

- On Commission 13 years
- First under Moscone; Harold Zellerbach was the Arts Commission. He made sure things happened, but also decided what happened.
- Two people in the City budget for the Arts Commission then: Director and Administrative Assistant. Other "staff" paid out of different pots. CETA as applied to artists enhanced the Commission's capabilities $1.5 million to artists and arts programs.
- Prop. 13 and end of CETA was very painful; money disappeared and Commission's programs depended on CETA funded staffing.
- Cultural Centers created at the time Davies Hall appropriation decision was made.
- Jackie's "new" Arts Commission began by dealing with neighborhood demands for cultural centers and commissioners were total amateurs.
- A long-time learning process.
- The Arts Commission is very much like a nonprofit Board i.e. consistently underfunded. Commissioners do a lot of hands-on work through committees. Other Commissions would have staff for such functions.
- Consent calendar was used to cut back on long discussions at Commission meetings.
- Commissioners had to get involved in fundraising because the budget was cut every year for 10 years.
- Program people were also active fundraisers have to watch out for overlap -- an ongoing danger.
- Benefits of fundraising = improved relationships with business community.
- Must be careful of programs that come with funding; be sure it's a priority for the Commission and the community.
- Advocacy is essential; balancing a variety of community interests is difficult but essential. Must use your influence/access.

Q & A for Jackie:

How were the four neighborhood Art Centers chosen?

- By what was available and
- contracts for services were made with existing programs because that made it possible to make the money go further.

What about Charter revision?

It's worth doing; very difficult but if you don't do anything, you don't get anything.

re: % for art ordinance -- formerly we didn't try to get it increased because we were afraid the existence of % for art itself would be questioned.

What about a new building?

How would private donors feel about buying or building a City building?
What about leasing?
What about Friends of the Commission?
Bond Issue?
Could we consider another Bond issue (e.g. Library and Asian Art Commission)?

Could tag on to another Bond initiative
Trust for Public Land?
Hooking up with others is very important.
Being part of a big city project gives us a bigger voice.

And can't let City ignore responsibility to it's Arts Commission.

The Arts Commission does not have a planning function; a design review function only.

Reports from lunch discussion groups:

1) Planning Process/Evaluation

- Evaluation is a pre-curser to planning
- Street artists committee: well-run, self-contained.
- Civic Design, multiple, monthly meetings needs to streamline their process.
- POPS -- benefits aside from money questionable offers high visibility.

How to evaluate each program

1. Whether program is duplicated elsewhere
2. How it uses our resources/staff
3. How strains economic resources

- Meet in round tables
- Use outside consultant as needed re: NAP

o Should the Commission be a facilitator or a producer.

2) Fundraising/Resources/Committees/People

Re: the current funding situation: we don't fully understand bureaucracy of process

A. Calendar of steps and procedures re: fiscal matters:

1. Need comprehensive annual fiscal report to lead to better financial decision-making.
   Improve communication system for getting this information to the Commission monthly updates; accessible form easy to read/understand.

2. Need to get the "big" picture -- understand fiscal reality.

3. Need assistance in identifying fiscal resources.

B. New Resources:

1. Expanding % for art ordinance to include cost of designated consultants to assist.

2. Examine how we can maximize our influence with Grants for the Arts.

3. Examine role of Friends of the Arts Commission. How can they more effectively assist us?

4. Stabilize staff salaries before adding new staff.

5. Funds by association?

6. Identify strengths and resources of Commissioners (talents, associations and resources we bring to the Commission).

7. Identify resources on Friends of the Arts Commission.

8. Identify resources within staff (expertise untapped)

9. Organizational resources in field to provide technical and/or leadership support.

All this should be done in the context of planning and evaluation process.

Also need a better understanding of personnel issues; civil service etc.

3) Collaboration/Articulation/Advocacy

Re: Collaboration

Need to work more closely with the Board of Permit appeals, Planning Commission to be informed of permits granted -- information should pass automatically to Civic Design Committee (which needs staffing)

Re: Advocacy and PR for Commission

- Presence of Mayor on occasion will help
- Work with Chamber of Commerce
- Get in pink section more -- have to get the press out develop relationships with them; invite them... court the new art critics
- Contact with supervisors

4) Scope/Umbrella

- Umbrella concept may not be best now because of difficulty of managing what we have right now.

- How are ex-officio members chosen?

- Festival -- examine the situation. Is the concept outmoded? Seem to have lost favor with the arts community. Gallery so important and successful -- perhaps more Arts Commission sponsored gallery shows?

- Must be sure to do what we are mandated to do well before we expand.

This brings us back to evaluation and planning

Next Steps

- Begin with evaluation of individual programs.
- Develop evaluation criteria.
- Get to know/understand staff and inside view of department.
- Discover staff vision and compare it with our own.
- Organize notes for distribution.
- After evaluation - will know what needs fixing, adding discarding so -- set priorities of additional resources.
- A second retreat post-evaluation to set priorities and develop objective.
- Re-examine (perhaps even narrow) scope.
- Action on charter/ordinance revision.
- New home.

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AN EXECUTIVE SESSION OF THE ARTS COMMISSION WILL BE HELD BETWEEN 3:00 AND 3:30 P.M. THIS SESSION IS CLOSED TO THE PUBLIC. THE REGULAR MEETING OF THE COMMISSION WILL BEGIN AT 3:30 P.M.

A G E N D A
2 October 1989

ARTS COMMISSION REGULAR MONTHLY MEETING
Monday, October 2, 1989, at 3:30 p.m. 317
Civic Auditorium, 99 Grove Street, Room ~~203~~

NOTICE: Requests to testify are accepted by completing an information card and giving it to the Secretary who will schedule testimony during the appropriate calendar item.

I. ROLL CALL

II. APPROVAL OF MINUTES

6 September - Regular Monthly Meeting and
6 September - Retreat

III. PRESIDENT'S REPORT

IV. DIRECTOR'S REPORT

V. CONSENT CALENDAR

The following items are included in the Consent Calendar, subject to withdrawal at the request of a Commissioner:

("A" = Adopted; "D" = Disapproved) Disposition

Civic Design Review Committee Recommendations (09/25/89)

1) Motion to approve new electrical service and new elevator for the Mission Cultural Center/DPW design/Phase III — A

2) Motion that the Commission request an emergency allocation for a temporary heating system at the Mission Cultural Center for the winter of 1989-90, and further moves to urge DPW to investigate the implementation of same. — A

3) Motion that the Commission urges expediting both actions: the design and construction work of the master plan; and implementation of a temporary heating system for the Mission Cultural Center for the winter of 1989-90. — A

V. CONSENT CALENDAR/Civic Design (Continued)

4) Motion to approve Moscone Center Expansion Project DB-2/Design Review/below street level lobby for entrance to new exhibit area/Phase III. A

5) Motion to approve Underwater World at Pier 39/Design Review/Phases I, II. A

6) Motion to approve Kezar Stadium/Contract document review/Phase III. A

7) Motion to approve Jones Street Tank Residential Quarters/San Francisco Fire Department/ Design Review/Phases I, II. A

8) Motion to approve San Francisco Police Department Pistol Range/Phase III. A

9) Motion to approve Field Lighting Building I/ San Francisco International Airport/Phase III. A

Finance Committee Recommendations (09/26/89)

10) Motion to request authorization for the Director of Cultural Affairs to apply for, accept, and expend, through the Friends of the San Francisco Arts Commission, to the Fleishhacker Foundation, funds for: A

a) $60,000 for restoration of second floor murals at Coit Tower

b) $5,000 for investigation of murals from from Panama-Pacific International Exposition.

11) Motion to request authorization for the Director of Cultural Affairs to apply for, accept, and expend, on behalf of the Neighborhood Arts Program, a Youth Arts Apprenticeship Program Proposal through the Friends of the San Francisco Arts Commission, to the San Francisco Foundation for $5,000. A

V. CONSENT CALENDAR (Continued)

State Local Partnership Program Committee Recommendations (09/19/89)

12) Motion to proceed with the Arts Policy Plan Project by: A

a. Producing an Executive Summary of the second draft to be distributed to focus group members and to prospective members of new "cluster" groups;

b. offering an opportunity to the focus group members to respond to the summary of the second draft at the November Arts Commission meeting; and

c. holding meetings with new "cluster" groups to gain further suggestions on arts policy from those not previously involved in the project.

Visual Arts Program Committee Recommendations (09/20/89)

13) Motion to have staff work with Water Department in selection of historic photographs for Art Enrichment Project. A

14) Motion to approve design fee of $40,000 to Patricia Johanson for the re-design of the Sunnydale Pump Station Art Enrichment Project. A

15) Motion to approach the Fleishhacker Foundation for possible funding of the Coit Tower Mural Restoration, second floor, in the amount of $60,000 and the survey of the Panama-Pacific International Exposition Murals for $5,000. A

16) Motion to approve establishing program priority for Computerization and Inventory of the Civic Art Collection and to have the Finance Committee provide assistance in meeting Program needs. A

17) Motion to approve the Arts Commission Gallery Exhibition "Chain Reaction V" (November 9, 1989 - January 6, 1990). A

END OF CONSENT CALENDAR

VI. COMMITTEE REPORTS

Music Committee - Vernon Alley, Chair

Moscone Joint Committee - Nancy Boas, Chair

Street Artists Program Committee - Daniel Genera, Chair

1. Approval of concept of designating temporary street artist selling spaces for Christmas season, 1989; approval of requesting Board of Supervisors to designate spaces contingent upon agreement between Union Square Association and Street Artists Program.

2. Approval of request by former certificate-holder Merrie Lee Stringall-Irwin for priority in issuance of certificate.

Civic Design Review Committee - John Kriken, Chair

Finance Committee - Barbara Sklar, Chair

Visual Arts Committee - Anne Healy, Chair

State/Local Partnership Program Committee - Rai Okamoto, Chair

Neighborhood Arts Program Committee - Stanley Eichelbaum, Chair

Literature Committee - Stanley Eichelbaum, Chair

Theatre Committee - Kim Fowler, Chair

Airport Joint Committee - Dodie Rosekrans, Chair

Festival Committee - Amalia Mesa-Bains, Chair

VII. UNFINISHED BUSINESS

VIII. NEW BUSINESS

IX. ADJOURNMENT

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AN EXECUTIVE SESSION OF THE ARTS COMMISSION WAS HELD BETWEEN 3:00 AND 3:45 P.M. THIS SESSION WAS CLOSED TO THE PUBLIC. THE REGULAR MEETING OF THE COMMISSION BEGAN AT 3:55 P.M.

M I N U T E S
2 October 1989

ARTS COMMISSION REGULAR MONTHLY MEETING
Monday, October 2, 1989
Civic Auditorium, 99 Grove Street, Room 317

President LaRocca called the meeting to order at 3:55 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Robert LaRocca	Kim Fowler
Nancy Boas	Anne Healy
Vernon Alley	John Kriken
Stanley Eichelbaum	Barbara Sklar
Daniel Genera	
Amalia Mesa-Bains	
Rai Okamoto	
Dodie Rosekrans	

Ex-Officio Present	Ex-Officio Excused
None	Steven Coulter
	Keith Eickman
	Douglas Engmann
	Alexandra Phillips

II. APPROVAL OF MINUTES

The following Resolution was MOVED by Commissioner Alley, Seconded, and unanimously ADOPTED:

RESOLUTION NO. 102-89-302: APPROVAL OF MINUTES ADOPTED

RESOLVED, that this Commission does hereby approve the Minutes of the Regular Monthly Meeting and the Minutes of the Retreat, both held on 6 September 1989.

III. PRESIDENT'S REPORT

President LaRocca announced Curator Regina Almaguer's resignation and welcomed Curator Jill Manton's return to the Arts Commission. He reported that a search will begin to fill Ms. Almaguer's position, noting extra demands on the Commission staff, and requesting Commissioners' patience.

IV. DIRECTOR'S REPORT

Director Claire Isaacs officially welcomed Jill Manton back to the Commission. Ms. Manton will be working part time on Monday, Wednesday and Friday.

Director Isaacs asked Gallery Director Anne Meissner to give a report on recent events in connection with the current exhibition on censorship, "What's Wrong With This Picture?"

Ms. Meissner reported that an artist in the previous show, Billie Lynn, had been given approval by the Visual Arts Committee to build a work during the two months prior to the July 20th opening of "Tableaux Vivants". During this time, the artist modified the proposed work, with approval of the Curator Christine Tamblyn. This version was described by Tamblyn in her curatorial statement which formed the copy for the exhibit announcement sent to several thousand names on the Gallery's mailing list. At the time of the installation, the artist presented a work further altered to reflect her anger at the recent Supreme Court ruling to de-legalize abortion. She wanted her work to be an anti-Supreme Court symbol and wanted to add American flags to it. During the installation, curator Tamblyn said she would rather the work be that which was amended and approved in May. The artist was given three options: removal of work from the Gallery, modify the work to reflect the accepted proposal; or, to modify it, (minus the flags) but with a sign saying it was a work in progress. If she decided to exhibit this piece later on, people would know to expect it in a different form. The artist altered the work and removed the flags. Five weeks later, with legal counsel, she decided to pursue a censorship case. City Attorney Kathryn Pennypacker reviewed the case and advised the Gallery that it was exercising its right to curatorial prerogative, and there was no wrong doing. The artist generated massive publicity in the community and organized a picket line at the reception of the next show, which opened on September 21. She lobbied artists in this show to remove their work

IV. DIRECTOR'S REPORT/Gallery (Continued)

in support of her charges of censorship. In a community meeting the evening prior to the opening, attended by Ms. Meissner and Billie Lynn, consensus among artists was that Billie Lynn should have taken a stand sooner, if she really felt she had a strong censorship case. Extensive press coverage has supported the Gallery.

Anne Meissner thanked the Commissioners for their support of the Gallery.

Commissioner Mesa-Bains wished to commend Anne Meissner, on the part of all the Commissioners, for her handling of this difficult situation.

V. CONSENT CALENDAR

At the requests of Commissioners LaRocca and Okamoto, items five and twelve were removed respectively, and referred to Committee Reports for discussion.

The following Motion was submitted by Commissioner Alley, Seconded, and unanimously ADOPTED;

RESOLUTION NO. 102-89-303: Consent Calendar Approval — ADOPTED

RESOLVED, that this Commission does hereby approve the following items on the Consent Calendar and their related Resolutions.

("A" = Adopted; "D" = Disapproved) — Disposition

Civic Design Review Committee Recommendations (09/25/89)

1) RESOLUTION NO. 102-89-304: Motion to approve new electrical service and new elevator for the Mission Cultural Center/DPW design/Phase III — A

2) RESOLUTION NO. 102-89-305: Motion that the Commission request an emergency allocation for a temporary heating system at the Mission Cultural Center for the winter of 1989-90, and further moves to urge DPW to investigate the implementation of same. — A

V. CONSENT CALENDAR/Civic Design (Continued)

Disposition

3) RESOLUTION NO. 102-89-306: Motion that the Commission urges expediting both actions: the design and construction work of the master plan; and implementation of a temporary heating system for the Mission Cultural Center for the winter of 1989-90. A

4) RESOLUTION NO. 102-89-307: Motion that the Moscone Center Expansion Project DB-2/ Design Review/below street level lobby for entrance to new exhibit area/Phase III. A

5) Item Deleted/see Committee Reports.

6) RESOLUTION NO. 102-89-308: Motion to approve Kezar Stadium/Contract document review/ Phase III. A

7) RESOLUTION NO. 102-89-309: Motion to approve Jones Street Tank Residential Quarters/ San Francisco Fire Department/Design Review/Phases I, II. A

8) RESOLUTION NO. 102-89-310: Motion to approve San Francisco Police Department Pistol Range/Phase III. A

9) RESOLUTION NO. 102-89-311: Motion to approve Field Lighting Building I/San Francisco International Airport/Phase III. A

Finance Committee Recommendations (09/26/89)

10) RESOLUTION NO. 102-89-312: Motion to request authorization for the Director of Cultural Affairs to apply for, accept, and expend, through the Friends of the San Francisco Arts Commission, to the Fleishhacker Foundation, funds for: A

a) $60,000 for restoration of second floor murals at Coit Tower

b) $5,000 for investigation of murals from from Panama-Pacific International Exposition.

V. CONSENT CALENDAR/Finance Committee (Continued)

Disposition

11) RESOLUTION NO. 102-89-313: Motion to request authorization for the Director of Cultural Affairs to apply for, accept, and expend, on behalf of the Neighborhood Arts Program, a Youth Arts Apprenticeship Program Proposal through the Friends of the San Francisco Arts Commission, to the San Francisco Foundation for $5,000. A

State Local Partnership Program Committee Recommendations (09/19/89)

12) Item deleted/see Committee Reports.

Visual Arts Program Committee Recommendations (09/20/89)

13) RESOLUTION NO. 102-89-314: Motion to have staff work with Water Department in selection of historic photographs for Art Enrichment Project. A

14) RESOLUTION NO. 102-89-315: Motion to approve design fee of $40,000 to Patricia Johanson for the re-design of the Sunnydale Pump Station Art Enrichment Project. A

15) RESOLUTION NO. 102-89-316: Motion to approach the Fleishhacker Foundation for possible funding of the Coit Tower Mural Restoration, second floor, in the amount of $60,000 and the survey of the Panama-Pacific International Exposition Murals for $5,000. A

16) RESOLUTION NO. 102-89-317: Motion to approve establishing program priority for Computerization and Inventory of the Civic Art Collection and to have the Finance Committee provide assistance in meeting Program needs. A

17) RESOLUTION NO. 102-89-318: Motion to approve the Arts Commission Gallery Exhibition "Chain Reaction V" (November 9, 1989 - January 6, 1990). A

END OF CONSENT CALENDAR

VI. COMMITTEE REPORTS

Music Committee - Vernon Alley, Chair

Commissioner Alley reported that he will have final numbers for POPS Concert monies after the Committee has met on October 13. He will give a complete reporting at the next Commission Meeting.

Moscone Joint Committee - Nancy Boas, Chair

Commissioner Boas reported staff turnnover with the departures of Regina Almaguer and temporary Curator Molly Lambert from the Arts Commission. Slides are being reviewed for the two segments of Moscone Expansion. There is strong interest in the work of Wayne Thiebaud.

Street Artists Program Committee - Daniel Genera, Chair

1. Temporary Christmas Selling Spaces

Street Artist Inspector Barbara Noakes reported that each year the Program goes to the Board of Supervisors to get temporary Christmas selling spaces to enlarge the number of stations, in the downtown area. The Program is meeting with the Union Square Association to agree upon the spaces, and is getting prepared to go before the Board of Supervisors.

The following two Resolutions were MOVED by Commissioner Genera, SECONDED, and ADOPTED as follows:

RESOLUTION NO. 102-89-319: RESOLVED, that this Commission does hereby approve the concept of designating temporary street artist selling spaces for Christmas season, 1989; approval of requesting Board of Supervisors to designate spaces contingent upon agreement between Union Square Association and Street Artists Program. ADOPTED

RESOLUTION NO. 102-89-320: Motion to approve request by former certificate-holder Merrie Lee Stringall-Irwin for priority in issuance of certificate. ADOPTED

V. COMMITTEE REPORTS (Continued)

Civic Design Review Committee - John Kriken, Chair

Item Five/Pier 39/Underwater World

In Chair Kriken's absence, Commisioner LaRocca stated that he removed Item five from the Consent Calendar due to the applicant's request that additional items be worded precisely into the Resolution.

Commissioner LaRocca briefly gave background on this educational/entertainment facility, noting that all elements worded into the amended Resolution have been approved in Committee. Brief discussion occurred wherein these points were clarified for the full Commission. Project attorney John Sanger requested a more precise wording than the general description given in the Consent Calendar, should litigation occur. (See attached).

The following Motion was submitted by Commissioner LaRocca, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 102-89-321: RESOLVED, ADOPTED
that the Arts Commission has reviewed and considered the Final Environmental Impact Report and hereby approves the design of Underwater World at Pier 39 presented to and recommended for approval by the Civic Design Review Committee on September 25, 1989 with the following modifications: (1) use of three rows of sycamore trees along the bus/taxi loading area, including one row in the loading island, and (2) location of the Victorian lampposts shown to the Commission in a row in line with the row of trees adjacent to The Embarcadero curbline (including the loading island) to connect to lighting east and west of the Pier 39 area (plaza lighting may be different or differently patterned). This approval is made subject to subsequent presentation of working drawings to be submitted for building permits to the Commission for review and determination that such working drawings are in general conformity with the schematic drawings, as modified, hereby approved by the Commission.

VI. COMMITTEE REPORTS (Continued)

Finance Committee - Barbara Sklar, Chair

In Chair Sklar's absence, Director Isaacs reported on Program requests from Public Arts Fund monies, as discussed in Committee on September 26. More information will be forthcoming when the final numbers are available.

Visual Arts Committee - Anne Healy, Chair

In Chair Healy's absence, Director Isaacs reported that on September 27, the Finance Committee of the Board of Supervisors voted to release the reserve fund amount of $40,000 for restoration of the California Volunteers Monument, commemorating the volunteers in the Spanish-American War. The Board of Supervisors was given a binder of before and after photos of other restorations and photos of the current deteriorated condition of this monument. They immediately gave their support. Director Isaacs explained the importance of maintaining the art after restoration, and reported on the advertising revenues to come from Gannett for art maintenance on Market Street.

Director Isaacs was instructed by the Board to have a plan ready from the Airport, by budget time next Spring, for maintaining the art placed at the Airport by the Art Enrichment Program. There are 67 permanent pieces in that collection, and currently no maintenance monies. The Board suggested that some of the landing fees revenue could be spent on art maintenance. This was a very successful encounter at the Board for the Arts Commission.

State/Local Partnership Program Committee - Rai Okamoto, Chair

Item Twelve/Arts Policy Plan

Commissioner Okamoto referred to a letter from George A. Williams, Assistant Planning Director - Plans and Programs, Department of City Planning, to the Commissioners. This letter details specific recommendations for a review process of the Arts Policy Plan, prior to its incorporation into the San Francisco Master Plan (see attached).

The purpose of referring Item Twelve to Committee Reports is to discuss this letter and amend the proposed Resolution to include points raised by Mr. Williams.

VI. COMMITTEE REPORTS/State/Local/Discussion (Continued)

Considerable discussion ensued as to implementation of these recommended steps, and rewording the Resolution to reflect them:

Leah Forbes stated that essentially, Mr. Williams proposes releasing an edited version of the Second Draft with an Executive Summary and creating a third draft of the Plan, after focus and cluster groups have met, to reflect their input. This draft will then be released prior to public hearings.

Commissioner Mesa-Bains described the basic issue as, what is an Executive Summary versus an edited version of the Draft, and how much of the Draft do Commissioners wish to give back to people at this point.

a. If a draft is already in place when engaging new cluster groups, representing those who for whatever reasons have not been part of an inclusive process, they will not be engaged in truly creative thinking, but rather responding to set paradigms in the original edited draft.

b. Focus groups who have already made a large commitment to this process should be made to feel they are getting a response.

c. While the number participating in the focus groups, 174, is sizeable, it doesn't necessarily represent broad-based arts community.

d. The Arts Commission has not had enough time for giving its input on the Draft, and it could be going back prematurely to a focus group.

e. An edited version of the second draft might mitigate the perception that any one group had more "ownership" of the document than any other group.

f. Care must be taken not to reverse a stand previously taken, without discussion.

Discussion continued as to how the Arts Commission would help to shape the Executive Summary, so that its views are incorporated. Leah Forbes responded that the State/Local Program Committee would review the Summary before its release.

VI. COMMITTEE REPORTS/State/Local/Discussion (Continued)

Commissioner Okamoto raised the issue of the necessity for convening cluster groups, e.g. is this an intermediate step or an unnecessary step.

Commissioner Mesa-Bains responded that there are substantial questions as to whether the elements stated in the Arts Policy Plan are comprehensive or authentic enough for a certain set of representations. The basic issue of cluster groups is to ensure there is a document having at its core a real view of policy planning that will be comprehensive in its representation. This is different than internal mechanisms, or response groups later at public hearings.

Leah Forbes asked whether an edited version of the full draft should be released anywhere.

Commissioner Okamoto responded that it has to be released in draft form at some point, prior to becoming an official City document. Whether this comes after or before the cluster groups is the issue.

Discussion continued in this regard. Consensus was that the document must have an Executive Summary, including Arts Commission self-definition, and must go to the cluster groups prior to public hearings, in order to be as complete as possible.

Director Issacs clarified the difference between focus groups and cluster groups. Focus groups were assembled around issues, e.g. arts-in-education, multi-cultural facilities, funding. They met three times last winter and spring. The 174 participants were selected as representative of the different arts disciplines in different populations of San Francisco.

The cluster group idea grew out of the realization that there had not been enough participation from certain groups, e.g. the major arts organizations such as museums, and the business community. Staff met to determine a way to provide that representation without alienating those who had already worked in the focus groups, and to get information, and to keep the Commission's options open. The Management Committee and the Advisory Task Force endorsed the idea. Six different groups were defined, organized around peer relationships rather than issues:

VI. COMMITTEE REPORTS/State/Local/Discussion (Continued)

large arts organizations, e.g. Symphony, Opera and Ballet
business community, e.g. Arts-In-Business Council
arts services organizations
multi-cultural arts consortium
City departments involved in the arts
funding community

As noted earlier by Leah Forbes, members of the Management Committee will team up and go out to talk to these groups about what is being done, and get their input. Nearly four months have passed without any further progress being made and further delay must be avoided. Since the Second Draft is in no shape to be released, the Executive Summary will give them something to respond to, and to work from. Their contributions must be part of what is eventually presented to the public.

Commissioners discussed rewording of the proposed Resolution to incorporate George Williams' recommendations.

The following Motion was submitted by Commissioner Okamoto, Seconded, and ADOPTED by majority vote:

RESOLUTION NO. 102-89-322: RESOLVED, that this Commission will proceed with the Arts Policy Plan by: ADOPTED

a. Producing an Executive Summary of the second draft to be distributed to focus group members and to prospective members of new "cluster" groups;

b. offering an opportunity to the focus groups to respond to the Executive Summary of the second draft at the November Arts Commission meeting; and

c. Holding meetings with new "cluster" groups to gain further suggestions on arts policy from those not previously involved in the project, to be included in the second draft in a manner that will be adopted as "Draft - Proposal for Citizen Review".

VI. COMMITTEE REPORTS/State/Local/Discussion (Continued)

The vote:	Yeas:	Nays:
	Robert LaRocca	Nancy Boas
	Vernon Alley	
	Stanley Eichelbaum	
	Daniel Genera	
	Amalia Mesa-Bains	
	Rai Okamoto	
	Dodie Rosekrans	

Director Isaacs announced that at the Finance Committee Meeting of the Board of Supervisors, September 27, a supplemental appropriation of $30,000 was approved, to complete the Arts Policy Plan.

Neighborhood Arts Program Committee - Stanley Eichelbaum, Chair

No report.

Literature Committee - Stanley Eichelbaum, Chair

No report.

Theatre Committee - Kim Fowler, Chair

No report.

Airport Joint Committee - Dodie Rosekrans, Chair

No report.

Festival Committee - Amalia Mesa-Bains, Chair

The Committee has decided to forego co-sponsorship of the Arts Festival and Flower Show for the coming year.

Factors in reaching this decision were:

a. The art is really not the focal point of the festival, but rather the flowers are.

b. The Commission's involvement is so limited in terms of staffing.

c. The Commission needs to rethink its involvement in the Youth Arts Festival and strengthen its involvement in the 1990 Multi-Cultural Festival.

VI. COMMITTEE REPORTS/Festival Committee (Continued)

Discussion: Commissioner Mesa-Bains emphasized the need to strengthen Arts Commission presence in the 1990 Multi-Cultural Festival. A suggestion has been made to invite Leni Sloan, Director of the Multi-Cultural Festival, to present to the full Commission the scope of the Multi-Cultural Festival as it stands.

She stated that time must be taken to review and define the Art's Commission's role in the presentation/ facilitation of Festivals. While the Committee felt certain aspects of the show were successful, and enjoyed their relationship with Recreation and Parks, they felt it was essential to stop and assess the situation.

As the Arts Commission will participate in the 1990 Multi-Cultural Festival, and the Youth Arts Festival, there will be no lack of Commission presence vis a vis next year's festivals.

The Community Centers can serve as a valuable resource for providing participants for the Youth Arts Festival, and this role needs to be strengthened.

Commissioner LaRocca spoke to the political implications of saying the Commission does not wish to be partners with Recreation and Parks, since it took several years of negotiations to create the current effective working relationship.

Commissioner Rosekrans stated that she did not feel the presentation of the art was effective in the 1989 Flower Show. She felt the sculpture was shown to better effect because it was kept apart, as a separate presentation. The paintings appeared to be decoration for the flowers, and secondary to them.

Commissioner LaRocca noted that the Arts Commission can no longer produce its own Festival, devoted exclusively to art, due to lack of funds.

Commissioner Mesa-Bains responded that even so, the Commission should not be taking a secondary role, thereby making art secondary.

Commissioner Rosekrans questioned purchase awards to buy paintings, even though it is a tradition of helping artists to sell work to a public collection, when finances are so limited.

VI. COMMITTEE REPORTS/Festival Committee/Discussion (Continued)

Commissioner Boas noted that the Gannett Monies will enable the Youth Arts Festival to be greatly broadened, even though they will not be available in time for the next one.

Director Isaacs gave a brief history of the Arts Festival collaboration with Recreation and Parks. The Arts Commission began the collaboration at Rec/Park's invitation. The original intent was to go far beyond a flower show and produce a major Arts Festival in Golden Gate Park.

The Arts Commission pays a consultant to represent it's interests in planning the Multi-Cultural Festival, and this is its sole financial involvement.

More discussion followed with consensus being that the Arts Commission does not wish to completely close the door on future collaboration with Recreation and Parks, but specifically only wishes to forego its participation in the flower show. Should Urban Fair monies suddenly become available, the working relationship could be revived to create something new and different.

VII. UNFINISHED BUSINESS

Space for Arts Commission/Hibernia Bank:

Director Isaacs reported there were no public bids on the bank building at the September 22 auction, but there may have been sealed bids. The California Historical Society is very interested in the property, and they have approached the Arts Commission with the possibility of a joint arrangement.

Among many possibilities being studied for Arts Commission relocation are: The Museum of Modern Art, Engineering Department headquarters on the second floor of 45 Hyde, and the Water Department building at 425 Mason Street.

VIII. NEW BUSINESS

Commissioner Mesa-Bains wished to place on the Agenda a commendary Resolution supporting a mural at Leonard P. Flynn School in the Mission District. This mural depicts

VIII. NEW BUSINESS (Continued)

children learning, on the side of the school, and is very popular in the community. She would like the Resolution to be read at the mural's inauguration.

Commissioners voted unanimously to allow this proposed Resolution to be placed on the Agenda.

The following Resolution was submitted by Commissioner Mesa-Bains, Seconded, and unanimously ADOPTED;

RESOLUTION NO. 102-89-323: WHEREAS, this Commission does recognize the importance of art in public education and its accessibility to young children, ADOPTED

BE IT HEREBY RESOLVED, that this Commission does hereby acknowledge the contribution of community artists Ray Patlan, Eduardo Pineda, Mauricio Aviles, and Guillermo Galaviz, who have contributed to the mural entitled, "We Learn From Each Other".

IX. ADJOURNMENT

There being no further business, the Regular Monthly Meeting of the Arts Commission adjourned at 5:58 p.m.

Submitted By:

Lemora Martin
Acting Commission Secretary

Approved: Claire N. Isaacs Date: 10/17/89
Claire N. Isaacs
Director of Cultural Affairs

City and County of San Francisco
Department of City Planning

450 McAllister Street
San Francisco, CA 94102

ADMINISTRATION
(415) 558-6414
CITY PLANNING COMMISSION
(415) 558-6414
PLANS AND PROGRAMS
(415) 558-6264
IMPLEMENTATION / ZONING
(415) 558-6377

September 22, 1989

Mr. Robert LaRocca, President
San Francisco Arts Commission
45 Hyde Street Room 319
San Francisco, CA 94102

Dear Mr. LaRocca and Members of the Arts Commission;

For the past three months the San Francisco Arts Commission has been reviewing the second Draft of the Arts Policy Plan. It is becoming increasingly important from the standpoint of public review and credibility for the planning process that a draft of this Plan be made available to the public for review and comment. The necessity for the public to have the opportunity to review this draft document is an important and regular step in the planning process prior to the initiation of public hearings on the plan content and form. This draft has already been released to a limited number of people on the Commission and the State/Local Advisory Task Force. A limited release of a public document may damage the planning process through rumors and hearsay. Furthermore, release for a wider distribution in no way implies endorsement of the contents by the Arts Commission.

In order to move forward with the planning process, I have the following recommendations to the Arts Commission. The draft plan should be modified to include a detailed Table of Contents which could serve as an Executive Summary of Goals, Objectives and Policies. Similarly, the language of the Goals, Objectives and Policies should be edited to reflect the style and tone of San Francisco's Master Plan. I have been working with both Leah Forbes and Paul Lord, Project Directors, to make these language modifications to the second draft. These language modifications and detailed table of contents should be finalized by staff in the next few weeks and the draft should be prepared for public distribution.

The plan should be entitled, "Draft - A Proposal For Citizens Review." A transmittal letter should be included in the draft which makes clear that the Arts Commission is not endorsing the draft nor does the Draft necessarily represent the views of the Commission.

This Draft would then be widely distributed to the focus group members as well as the new cluster groups and response could be received. The Draft would then be revised to incorporate public, focus and cluster group comments and that revised draft released prior to public hearings as a "Draft - Proposal for Adoption." The Proposal for Adoption could then be modified further if necessary following public hearings and then and only then would the Arts Commission be expected to adopt the Plan.

I hope this letter has outlined a planning document review process that the Arts Commission will fine acceptable. I look forward to our continued work together on this important project.

Sincerely,

George A. Williams
Assistant Planning Director
Plans and Programs

cc/ Rai Okamoto

ART/52

ARTS COMMISSION MOTION

Resolved that the Arts Commission has reviewed and considered the Final Environmental Impact Report and hereby approves the design of Underwater World at Pier 39 presented to and recommended for approval by the Civic Design Review Committee on September 25, 1989 with the following modifications: (1) use of three rows of sycamore trees along the bus/taxi loading area, including one row in the loading island, and (2) location of the Victorian lampposts shown to the Commission in a row in line with the row of trees adjacent to The Embarcadero curbline (including the loading island) to connect to lighting east and west of the Pier 39 area (plaza lighting may be different or differently patterned). This approval is made subject to subsequent presentation of working drawings to be submitted for building permits to the Commission for review and determination that such working drawings are in general conformity with the schematic drawings, as modified, hereby approved by the Commission.

COMMISSIONERS AND DIRECTOR CLAIRE ISAACS WILL MEET AT IVY'S RESTAURANT AT 12:30 P.M., AT HAYES AND GOUGH STREETS. THE TOPIC WILL BE A GENERAL GOOD AND WELFARE POST-EARTHQUAKE DISCUSSION. THIS MEETING IS OPEN TO THE PUBLIC. THE REGULAR MEETING OF THE COMMISSION WILL BEGIN AT 3:00 P.M.

A G E N D A
6 November 1989

ARTS COMMISSION REGULAR MONTHLY MEETING
Monday, November 6, 1989
Civic Auditorium, 99 Grove Street, Room 317

NOTICE: Requests to testify are accepted by completing an information card and giving it to the Secretary who will schedule testimony during the appropriate calendar item.

I. ROLL CALL

II. APPROVAL OF MINUTES

2 October Regular Monthly Meeting

III. PRESIDENT'S REPORT

IV. DIRECTOR'S REPORT

Special Post-Earthquake Report.

V. CONSENT CALENDAR

The following items are included in the Consent Calendar, subject to withdrawal at the request of a Commissioner:

("A" = Adopted; "D" = Disapproved) Disposition

Civic Design Review Committee Recommendations (10/16/89)

1) Motion to approve lantern encroachment/ 343 Sansome Street/Phases I, II, III. A

2) Motion to approve the initial concept of Leidesdorff Street Improvements between Halleck and California Streets, adjacent to 343 Sansome Street/Phase I. A

3) Motion to approve Commercial Street Improvements in the 600 block between Montgomery and Kearney Streets/Phase III. A

V. CONSENT CALENDAR/Civic Design (Continued)

4) Motion to approve the Coastside County Water District/Design Development Review/Crystal Springs Water Supply Project/Phase II. A

5) Motion to approve the San Andreas Water Treatment Plant/Phase I. A

6) Motion to approve the Potrero Division Rehabilitation (M-701) Muni/Mariposa & Bryant/Phase III. A

7) Motion to approve renovation/restoration of the Sharon Building/Phase III. A

8) Motion to approve Fulton Clubhouse renovation/ Phase III. A

9) Motion to approve Portsmouth Square renovation/Phase III. A

Finance Committee Recommendations (10/27/89)

10) Motion to approve the allocation of $50,464 of the 1989/1990 Performing Arts Fund to include (1) $2,200 to Administration; (2) $18,164 to the Neighborhood Arts Program; (3) $9,700 to the Gallery; (4) $10,400 to Collection Management; (5) $10,000 to Public Art. A

11) Motion to authorize the Director of Cultural Affairs to allocate $89,350 from the Performing Arts Fund to the Friends of the San Francisco Arts Commission, in support of programs benefitting cultural planning and advocacy, the support of emerging Bay Area artists, community arts programs, as well as general support of the arts in San Francisco. A

END OF CONSENT CALENDAR

VI. COMMITTEE REPORTS

Music Committee - Vernon Alley, Chair

1) 1989 POPS Concerts Income and Expense Report

VI COMMITTEE REPORTS/Music Committee (Continued)

2) Motion to request authorization to make payment of $136,128.38 to the San Francisco Symphony, representing 40% of the net income after expenses of the 1989 POPS Concert Series, per contractual agreement.

Street Artists Program Committee - Daniel Genera, Chair

1) Motion to approve request by former certificate-holder Signe Spicer for priority in issuance of certificate.

2) Motion to approve request by applicant Patricia Newton for postponement of screening until January, 1991.

Moscone Joint Committee - Nancy Boas, Chair

Civic Design Review Committee - John Kriken, Chair

Finance Committee - Barbara Sklar, Chair

Visual Arts Committee - Anne Healy, Chair

State/Local Partnership Program Committee - Rai Okamoto, Chair

Neighborhood Arts Program Committee - Stanley Eichelbaum, Chair

Literature Committee - Stanley Eichelbaum, Chair

Theatre Committee - Kim Fowler, Chair

Airport Joint Committee - Dodie Rosekrans, Chair

Festival Committee - Amalia Mesa-Bains, Chair

VII. UNFINISHED BUSINESS

VIII. NEW BUSINESS

IX. ADJOURNMENT

ARTS
ISSION
FRANCISCO

Street
ncisco, CA 94102
3463

ISSIONERS
F. LaRocca
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Okamoto
Rosekrans
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E'OR
N. Isaacs

M I N U T E S
6 November 1989

ARTS COMMISSION SPECIAL MEETING
Post-Earthquake Discussion
12:30 p.m.
Ivy's Restaurant, Hayes at Gough Streets

Commissioners Present	Commissioners Excused
Robert LaRocca	Kim Fowler
Nancy Boas	Daniel Genera
Vernon Alley	Dodie Rosekrans
Stanley Eichelbaum	
Anne Healy	
John Kriken	
Amalia Mesa-Bains	
Rai Okamoto	
Barbara Sklar	

Ex-Officios Present	Ex-Officios Excused
Alexandra Phillips	Keith Eickman
	Steven Coulter
	Douglas Engmann

Staff Present

Claire N. Isaacs, Director of Cultural Affairs
Dennis Rumsey, Assistant Director
Lemora Martin, Acting Commission Secretary

Discussion began at 1:20 p.m.

1. Retreat/Budget Planning Discussion

Commissioner Sklar began a general discussion of the Finance Committee, the next Retreat, and how these relate to the budget plan/requests that the Arts Commission must submit to the Mayor in early 1990.

Commissioner Sklar stated that the Finance Committee must meet to set some priorities, prior to the Retreat.

Director Isaacs requested that Program Committees meet and have their plan/budget requests ready for the Finance Committee by its next meeting date in late November or early December. She noted that there may be an extra month allowed before the Arts Commission must submit its budget to the Mayor, making a February, 1990 deadline. However, since this is not yet certain, Program Committees should begin planning now, anticipating a January, 1990 deadline.

Retreat/Budget Discussion (Continued)

Commissioners picked December 21, 2:00 p.m. until 6:00 p.m. as the best date and time for the Retreat. The location will be determined.

2. The Earthquake of October 17, 1989/Impact on the Arts Community/Arts Commission

Commissioner Phillips reported on a recent meeting in Los Angeles with Alma Robinson of California Lawyers for the Arts, wherein discussion centered on the risk of funding cuts to the arts community for the upcoming year.

Commissioner Healy attended two post-earthquake meetings recently; one concerned how artists can get funding, and the other was to assist non-profit arts organizations in coping with earthquake-related losses/needs.

Discussion followed regarding setting up a meeting for the arts community to discuss all these issues and their implications.

Commissioner Boas stated that the Arts Commission needs to safeguard City-owned art in public buildings during rehabilitation/demolition work.

Commissioner Mesa-Bains recommended sending a letter to all City agencies involved in the clean-up, stating Arts Commission jurisdiction over any artworks loaned from the City collection in those buildings, and requesting that they inform the Commission as to the condition of the art and damage to it, if any.

Discussion followed as to the best way to do this.

Director Isaacs noted the absence of Collections Manager Debra Lehane and stated that work will resume in determining damage to loaned City artworks upon Ms. Lehane's return next week.

Commisioner Kriken stated that it is important to link the Arts Commission to the health/welfare of the huge public building stock. Since the Commission is asked to review them during construction, it should also have input into demolition/rehabilitation decisions.

Director Isaacs suggested a letter come from the Civic Design Review Committee, and also passing a resolution to this effect at this afternoon's Regular Monthly Meeting.

Post-Earthquake Discussion (Continued)

Discussion continued regarding the letter's content.

Director Isaacs reported that the Arts Commission staff has submitted earthquake-related activity/damage reports to the Federal Emergency Management Agency (FEMA).

She also reported that the Arts Commission assisted Leah Forbes and Richard Reineccius of the State/Local Partnership Program in preparing a list of performing arts agencies still functioning post-earthquake. This list was given to Grants-For-The-Arts publicity coordinator Joanne Driscoll, for use in Public Service Announcements on the radio. Hopefully, this publicity will help draw crowds to events, as business has been severely curtailed by the Bay Bridge closure, structural damage, etc.

Discussion turned to the condition of the art placed at the San Francisco International Airport. The collection is insured by the Arts Commission. How expenses incurred for moving, cleaning, storing, and restoration of damaged art will be met has not been determined. A combination of Arts Commission, Airport, and FEMA monies will be used. Public Art Coordinator Jill Manton will give a more detailed report on the status of the Airport collection this afternoon at the Regular Monthly Meeting.

Following brief discussion of arts organization funding needs, the Special Meeting adjourned at 2:30 p.m.

Submitted by:

Lemora Martin
Acting Commission Secretary

Approved Claire N. Isaacs Date: Nov 7, 1989
Claire N. Isaacs
Director of Cultural Affairs

November 21, 1989

MEMORANDUM

To: Mr. Kenneth Dowlin
City Librarian

Attention: Public Documents

From: Lemora Martin
Acting Commission Secretary

Subject: Amendment and/or Correction to Minutes of Regular Monthly Meeting of the Arts Commission dated: October 2, 1989

For the information of the general public of the City and County of San Francisco, please note that the Minutes of the Arts Commission Meeting, for the date noted above, were approved with the following correction(s)/amendment(s):

Resolution no. 102-89-319 was amended at the next Regular Monthly Meeting on November 6, 1989, to read:

RESOLUTION NO. 116-89-341: RESOLVED, that this Commission does hereby amend Resolution No. 102-89-319 by adding the following statement: 'FURTHER RESOLVED, that this Commission does hereby request the Board of Supervisors to designate temporary Christmas spaces for the street artists as proposed by the Street Artists Program and based upon requests by street artists that such spaces are of the utmost importance for the welfare of the artists.'"

Lemora Martin

M I N U T E S
6 November 1989
Monday, 3:00 p.m.

ARTS COMMISSION REGULAR MONTHLY MEETING
Civic Auditorium, 99 Grove Street, Room 317

President LaRocca called the meeting to order at 3:05 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Robert LaRocca	Kim Fowler
Vernon Alley	Dodie Rosekrans
Nancy Boas	
Stanley Eichelbaum	
Daniel Genera (arr. 3:40 p.m.)	
Anne Healy	
John Kriken	
Amalia Mesa-Bains	
Rai Okamoto (arr. 3:10 p.m.)	
Barbara Sklar	

Ex-Officio Present	Ex-Officio Excused
Keith Eickman	Steven Coulter
Alexandra Phillips	Douglas Engmann

II. APPROVAL OF MINUTES

The following Resolution was MOVED by Commissioner Alley, Seconded, and unanimously ADOPTED:

RESOLUTION NO. 116-89-324: APPROVAL OF MINUTES ADOPTED

RESOLVED, that this Commission does hereby approve the Minutes of the Regular Monthly Meeting of 2 October 1989.

III. PRESIDENT'S REPORT

President LaRocca reported on his and Commissioner Phillips' attendance at the California Arts Council's Awards Presentation at the Beverly Hilton Hotel in Beverly Hills, last week. This was a fundraiser for the Summer School For The Arts. Awards were given to various artist donors. This was the CAC's first such event, and President LaRocca hopes to see a similar event happen in northern California in the future.

IV. DIRECTOR'S REPORT

Director Isaacs reported that the job description for the Public Art Coordinator position is almost ready, and that the Arts Commission is receiving many requests for it.

Collections Manager Debra Lehane is taking two weeks off to move her family to their new home in Glen Ellen, and she will resume earthquake damage-related responsibilities for the City's art collection upon her return next week.

The position of Director of the Neighborhood Arts Program is now open. How to fill it on a temporary basis is under consideration. Presently, Director Isaacs and NAP Assistant Director Fe Bongolan are in charge of the Program and all activities will continue without disruption.

a. Earthquake Report

Director Isaacs referred to the packet mailed to the Commissioners concerning the October 17 earthquake and its impact upon the Arts Commission's programs and art collection (see attached).

45 Hyde Street suffered no structural damage.

The Cultural Centers also suffered no major structural damage. The Western Addition Cultural Center, Mission Cultural Center and Bayview Opera House all suffered some cosmetic damage. The South of Market Cultural Center suffered minor structural damage.

The Gallery suffered no structural damage.

Another building assigned to the Arts Commission years ago for use as a cultural facility, the Muni Powerhouse at 1198 Fillmore Street, is structurally sound. This building also survived the 1906 earthquake.

Director Isaacs praised the efforts of the State/Local Partnership Program in getting out a list of performing arts organizations open for business post-earthquake, for use in public service announcements (see attached). The Arts Commission, Leah Forbes, Richard Reineccius, and Joanne Driscoll of Grants For The Arts worked on this.

Margie O'Driscoll, Arts Liaison for the Mayor's Office, has counseled artists in the community about seeking compensation for losses/damage to their work.

IV. DIRECTOR'S REPORT/Earthquake (Continued)

Director Isaacs thanked Collections Manager Debra Lehane, Curator Jill Manton, and Street Artists Inspector Barbara Noakes for their assistance in helping inspect the City's art collection and reporting on its condition.

The Market Street and Golden Gate Park statuary are undamaged, as are the murals at the Beach chalet and Coit Tower.

However, there was major damage to the North Terminal Airport structure and, as a result, several artworks.

At the Director's request, Public Art Curator Jill Manton gave a brief report on these damaged artworks: A Sam Francis Painting, valued at $250,000, sustained the greatest damage; ceiling sprinklers, detonated during the earthquake, sprayed the painting with a black, greasy fluid, and tears occurred in the panel from falling ceiling debris. The William Wiley painting suffered some spraying and small tearing. The greatest damage was to the Nance O'Banion fiber suspended piece; it was also sprayed, lost much color, and a piece fell off and is missing.

Lesser damage occurred to other works: The Robert Ramirez painting, with some chips of paint pigment being dislodged; the Edith Hamlin mural was scratched and chipped from falling ceiling tiles. Ms. Manton said that conservation for all the artworks, excluding the Robert Ramirez, is currently estimated at $17,770.00. There will be an additional charge of about $2,000 for the services of conservator Jim Bernstein's supervision of removal of damaged artworks.

The cost of deinstalling and transporting the damaged artwork is considerable, as the airport requires that it be done during off hours, at times other than peak usage, and the crew is charging double time. The storage facility, Atthowe Fine Arts, is in Oakland, and the Bay Bridge being out of service is awkward. About $16,000 has already been spent for deinstallation. Storage fees will run $1,750.00 per month. The Arts Commission is paying for this from its Airport art account; a claim has been submitted to FEMA, and the airport will absorb some of the cost; there is insurance. Atthowe is familiar with the Airport, and the Arts Commission has a contract with them.

IV. DIRECTOR'S REPORT (Continued)

They were already working there, removing the Joyce Kozloff piece for safekeeping during construction, and it seemed wise to use them during the emergency.

Director Isaacs praised the Arts Commission staff for their quick response during the post-earthquake crisis.

Commissioner Kriken read a proposed resolution of the Arts Commission's official advocacy of seismic upgrading of all public buildings. The Commissioners unanimously voted to place it on the agenda.

The following Resolution was MOVED by Commissioner Kriken, Seconded, and unanimously ADOPTED:

RESOLUTION NO. 116-89-325: RESOLVED, that the Arts Commission wishes to express its concern for changes brought on by seismic upgrading on the character and quality of art pieces, public buildings and structures; the Arts Commission represents a design quality check of earthquake-related actions required on these facilities; this is an especially important concern for all buildings and facilities that do not have landmark status. ADOPTED

Brief discussion preceded voting upon this Resolution, with consensus being that these responsibilities would be under the joint purview of the Visual Arts and Civic Design Review Committees.

Commissioner Okamoto arrived during the Director's Report at 3:10 p.m.

V. CONSENT CALENDAR

The following Motion was submitted by Commissioner LaRocca, Seconded, and unanimously Adopted.

RESOLUTION NO. 116-89-326: Consent Calendar Approval ADOPTED

RESOLVED, that this Commission does hereby approve the following items on the Consent Calendar and their related Resolutions.

V. CONSENT CALENDAR (Continued)

("A" = Adopted; "D" = Disapproved) Disposition

Civic Design Review Committee Recommendations (10/16/89)

1) RESOLUTION NO. 116-89-327: Motion to approve lantern encroachment/343 Sansome Street/Phases I, II, III. A

2) RESOLUTION NO. 116-89-328: Motion to approve the initial concept of Leidesdorff Street Improvements between Halleck and California Streets, adjacent to 343 Sansome Street/Phase I. A

3) RESOLUTION NO. 116-89-329: Motion to approve Commercial Street Improvements in the 600 block between Montgomery and Kearney Streets/Phase III. A

4) RESOLUTION NO. 116-89-330: Motion to approve the Coastside County Water District/Design Development Review/ Crystal Springs Water Supply Project/ Phase II. A

5) RESOLUTION NO. 116-89-331: Motion to approve the San Andreas Water Treatment Plant/Phase I. A

6) RESOLUTION NO. 116-89-332: Motion to approve the Potrero Division Rehabilitation (M-701) Muni/Mariposa & Bryant/Phase III. A

7) RESOLUTION NO. 116-89-333: Motion to approve renovation/restoration of the Sharon Building/Phase III. A

8) RESOLUTION NO. 116-89-334: Motion to approve Fulton Clubhouse renovation/Phase III. A

9) RESOLUTION NO. 116-89-335: Motion to approve Portsmouth Square renovation/Phase III. A

V. CONSENT CALENDAR (Continued)

Finance Committee Recommendations (10/27/89)

Disposition

10) RESOLUTION NO. 116-89-336: Motion to approve the allocation of $50,464 of the 1989/1990 Performing Arts Fund to include (1) $2,200 to Administration; (2) $18,164 to the Neighborhood Arts Program; (3) $9,700 to the Gallery; (4) $10,400 to Collection Management; (5) $10,000 to Public Art. A

11) RESOLUTION NO. 116-89-337: Motion to authorize the Director of Cultural Affairs to allocate $89,350 from the Performing Arts Fund to the Friends of the San Francisco Arts Commission, in support of programs benefitting cultural planning and advocacy, the support of emerging Bay Area artists, community arts programs, as well as general support of the arts in San Francisco. A

END OF CONSENT CALENDAR

VI. COMMITTEE REPORTS

Music Committee - Vernon Alley, Chair

1) 1989 POPS Concerts Income and Expense Report

At Commissioner Alley's request, Staff Assistant Dennis Rumsey reported on the monies from the 1989 POPS Concerts. (See Summary attached).

Mr. Rumsey reported that, as agreed by the Music Committee and the previous Commission, expenses for the 1989 POPS Season were kept under six percent. The total income was $1,082,498. Total expenses were $742,177. The net profit after expenses was $340,321, to be shared with the San Francisco Symphony on a 60/40% basis, with 60% going to the Arts Commission. The total share for the Commission, including El Paso Natural Gas grant, is $227,568, a few thousand dollars over last year.

VI. COMMITTEE REPORTS/Music Committee (Continued)

While ticket prices were slightly increased this year, overall attendance was down, with Doc Severinsen drawing the smallest audience.

Discussion occurred regarding sharing the El Paso Natural Gas donation 50/50 with the Symphony, by agreement built into their contract with the Arts Commission. Mr. Rumsey reported that the previous Music Committee meeting discussed reviewing this agreement, should El Paso monies again become available. These questions are now on the table and will eventually require the Director and Commission as a whole to deal with this issue. Commissioner Alley felt strongly that, as the Arts Commission got this grant, and as the Symphony has never gotten a grant -- even with its considerable development resources -- toward the POPS, the Commission should not be sharing it. Commissioner Rosekrans had concurred in a meeting with Mr. Rumsey, but felt the issue needed to be handled sensitively.

Director Isaacs reported that last December she and Commission President Nemerovski met with Symphony Director Peter Pastereich, who was adamant about splitting this grant evenly, but did suggest the POPS arrangement between the Symphony and the Arts Commission needed to be reworked and suggested other ways to increase joint revenues..

Director Isaacs noted that the Symphony's contribution is indeed significant; they do earn their part of the grant, by sharing the cost of comp tickets to El Paso.

2) Payment To The Symphony

The following Resolution was MOVED by Commissioner Alley, Seconded, and unanimously ADOPTED:

RESOLUTION NO. 116-89-338: Motion to request authorization to make payment of $136,128.38 to the San Francisco Symphony, representing 40% of the net income after expenses of the 1989 POPS Concert Series, per contractual agreement. ADOPTED

Commissioner Daniel Genera arrived at the end of the Music Committee Report, at 3:40 p.m.

VI. COMMITTEE REPORTS (Continued)

Street Artists Program Committee - Daniel Genera, Chair

The following two Resolutions were Submitted by Commissioner Genera, Seconded, and unanimously Adopted:

1) RESOLUTION NO. 339: Motion to approve request by former certificate-holder Signe Spicer for priority in issuance of certificate. ADOPTED

2) RESOLUTION NO. 340: Motion to approve request by applicant Patricia Newton for postponement of screening until January, 1991. ADOPTED

Program Director Howard Lazar explained that Signe Spicer allowed her license to lapse, due to insuffiecient funds. Because she reported it to the Program within three months of the date of expiration, the policy is to grant a new permit to her without the wait of two and one half years.

Patricia Newton needs more time, due to illness.

Commissioner Genera proposed amending Resolution No. 102-89-319, passed at last month's Commission Meeting, wherein the Commission approved the concept of designating temporary street artist selling spaces for Christmas season, 1989, and approved requesting the Board of Supervisors to designate spaces contingent upon agreement between the Union Square Association and Street Artists Program.

Howard Lazar explained that the Union Square Association is objecting to the most important spaces requested by the artists -- 15 temporary spaces along Stockton St. running from the Hyatt Hotel down to the Market Street intersection. These spaces have been given to them annually for the past seven years without objection. Consensus of the artists is to override objections of the merchants and request approval of these spaces by the Board of Supervisors. Last Friday, he submitted such legislation to Supervisor Walker; she is introducing it to the full Board today. In view of these developments, an amended Resolution is needed from the Arts Commission.

The Commission voted unanimously to place it on the Agenda.

VI. COMMITTEE REPORTS/Street Artists Program (Continued)

Discussion occurred regarding the merchant complaints of sidewalk crowding, with Commissioner Genera noting that even if the street artists were denied spaces, the "non profits" would quickly move in anyway. Mr. Lazar noted that the most profitable selling day in the pre-Christmas season is the day after Thanksgiving, and as things stand in the City Hall calendar, street artists will lose valuable days until all approvals are granted, should they be. Should the artists lose these spaces this year, they likely will never get them back; this is a potential permanent erosion of the Program.

The following Resolution was submitted by Commissioner Genera, Seconded and unanimously Adopted:

RESOLUTION NO. 116-89-341: RESOLVED, that this Commission does hereby amend Resolution No. 102-89-319 by adding the following statement: 'FURTHER RESOLVED, that this Commission does hereby request the Board of Supervisors to designate temporary Christmas spaces for street artists as proposed by the Street Artists Program and based upon requests by street artists that such spaces are of the utmost importance for the welfare of the artists.'" ADOPTED

Commissioner LaRocca moved to hear the Festival Committee Report next, out of sequence as noted in the Agenda.

Festival Committee - Amalia Mesa-Bains, Chair

Commissioner Mesa-Bains reported on the Festival Committee Meeting of Friday, November 3. The Committee has been reviewing the Arts Commission's role in Festivals, as described in last month's Committee Report. While temporary withdrawal from the Flower Show was decided upon, involvement will be maintained with Festival 2000. The final budget for the Flower Show was reviewed.

Consultant Anne Smith's contract will be continued. The Commissioners voted unanimously to place a Resolution to this effect on the Agenda.

a. Anne Smith's Contract

Ms. Smith will offer services on the basis of an average of twenty (20) hours weekly for 14 months.

VI. COMMITTEE REPORTS/Festival Committee (Continued)

Her time will be allocated as follows: 70% devoted to acting as Liaison to Festival 2000, giving services to Festival 2000 as specified in her contract and reporting to the Arts Commission and its Director as to progress of Festival 2000; 30% to working as Coordinator of the Arts Commission's Festival activities, including liaison to various agencies such as Recreation and Parks, the Youth Arts Festival, and other projects as assigned, as well as the administration of the Commission's Festival Committee, including preparation of agendas and minutes, as specified in the contract.

The Arts Festival Committee recommends to the Finance Committee that the Commission allocate $24,500 from the Public Arts Fund for this contract for the purpose of coordination and liaison for Arts Festival activities during 1989/90.

Discussion occurred regarding the Arts Commission's collaborative relationship with Recreation and Parks, with Commissioner Sklar expressing strong interest in seeing it maintained in some form. Commissioner Mesa-Bains reiterated that it is indeed being maintained, with the door left open for future Festival collaborations.

Commissioner Eickman wished to know the amount spent by the Arts Commission on the 1989 Flower Show. Anne Smith gave the amount of $51,237.00, including her salary. $13,650.00 was from the Division of Fairs and Expositions.

Commissioner Mesa-Bains introduced Lennie Sloan, Director of Festival 2000, who gave a presentation on this upcoming Multi-Cultural Arts Festival.

b. Festival 2000

Mr. Sloan described the spirit and guiding philosophy of Festival 2000 as the initiation of a 10 year framework to begin to augment the cultural dialog begun in the City; to identify the impact of American multi-cultural artists on the American aesthetic, and their participation in that dialog. This is the City's 10 year cultural plan. Festivals tend to look backward, as diaspora of the past. If 'diaspora' means pathway, there is as much path in front of us as there is behind us. The focus will be on contemporary work. The year 1990 is appropriate because it is a census year.

V. COMMITTEE REPORTS/Festival Committee (Continued)

Mr. Sloan described the five series of this Festival. The centerpiece will be 23 new artworks commissioned specifically for the Festival, with local artists working in collaboration with nationally prominent artists.

The Festival will cost about $2,500,000.00. It will generate about $10,000,000.00 in the community.

The focus of the Festival is on the impact of artists of color on the American aesthetic.

Director Isaacs noted a threefold Arts Commission involvement in this Festival: Anne Smith's presence as its liaison; the Commission helped develop the concept; the Commission was willing to relinquish its own Arts Festival, held annually in Civic Center Plaza for 40 years, to attempt something else more relevant to today, at the sacrifice of its visibility.

Discussion occurred as to how the Festival 2000 staff can more appropriately acknowledge the Arts Commission's role in this event, in the coming months.

In response to the question of where was involvement with the traditional cultural bastions-- the Symphony, Opera and Ballet -- Mr. Sloan described collaborative works planned with several 'traditional' arts institutions.

Commissioner Mesa-Bains stated that Festival 2000 is an answer to the question asked in cities across the country, e.g. what is the new role of the arts. San Francisco is the first such city to hold a Festival in support of a new kind of thinking about the arts, and to show that it does know how to appreciate and recognize its cultural resources.

Commissioner Kriken stated that this Program deserved all the Commission's support, and urged a comprehensive over view of the Commission's programs at the upcoming retreat.

Commissioner Healy stated the importance of looking at where the monies go, regarding the Public Art Fund and regarding future program planning, at the retreat.

VI. COMMITTEE REPORTS/Festival Committee (Continued)

The following Resolution was Moved by Commissioner Mesa-Bains, Seconded, and unanimously Acopted:

RESOLUTION NO. 116-89-342: RESOLVED, that the Arts Commission does authorize the Director of Cultural Affairs to enter into contract on behalf of the Commission with Anne Smith for personal services as the Arts Commission's Arts Festival Coordinator and Liaison for 1989-90. ADOPTED

Discussion occurred between Director Isaacs and Commissioner Eickman regarding her letter to Paul Riviere of the Flower Show, notifying him of the Arts Commission's withdrawal from this joint Festival.

Moscone Joint Committee - Nancy Boas, Chair

Commissioner Boas reported that Wayne Thiebaud is one of the artists under consideration for art enrichment in the Moscone Center Expansion.

Commissioner Boas referred to the 1975 Snipper Report on City-owned artworks in public buildings, and reiterated the proposed letter mentioned at today's Special Meeting.

The following Resolution was MOVED by Commissioner Boas, Seconded, and unanimously ADOPTED:

RESOLUTION NO. 116-89-343: RESOLVED, That the Arts Commission will draft a letter to City Agencies responsible for Public Buildings stating the necessity of its direct involvement in renovation/demolition decisions regarding those Buildings not under other jurisdictions, and stating concern for protecting City-owned artworks within them. ADOPTED

Civic Design Review Committee - John Kriken, Chair

No Report.

Finance Committee - Barbara Sklar, Chair

Commissioner Sklar reported that the Finance Committee met on Friday, ~~November 3~~ October 27, and voted to reinstate Program monies previously cut during last spring's budget preparation, from the Public Art Fund. L.B.M.

VI. COMMITTEE REPORTS/Finance Committee (Continued)

The Commissioners voted unanimously to place two resolutions on the Agenda: One authorizing financial allocation for Anne Smith's Contract; and another authorizing a grant application to the National Endowment For The Arts (NEA) to meet expenses related to earthquake-incurred damages to the City's art collection.

The following Resolutions were MOVED by Commissioner Sklar, Seconded, and unanimously ADOPTED:

RESOLUTION NO. 116-89-344: RESOLVED, that the Arts Commission does authorize the allocation of $24,500 from the 1989-1990 Performing Arts Fund to the Arts Festival account for the services of a liaison and coordinator for Festival 2000, and to enter into contract with Anne Smith. ADOPTED

RESOLUTION NO. 116-89-345: RESOLVED, that the Arts Commission does authorize the Director of Cultural Affairs to apply for, accept, and expend, through the Friends of the San Francisco Arts Commission, a grant for up to $50,000.00 from the National Endowment For the Arts, for the purpose of restoring and conserving works in the City's art collection damaged during the October 17, 1989 earthquake. ADOPTED

Commissioner Sklar noted that a plan for such emergency funds needs to be established by the Arts Commission, to alleviate ad hoc methods of dealing with emergencies after they arise.

She reiterated the need to focus on budget and priority-setting at the upcoming retreat.

As agreed at today's Special Meeting, the retreat will occur on December 21, from 2:00 to 6:00 p.m., place to be determined.

Visual Arts Committee - Anne Healy, Chair

No Report, due to cancellation of the October Meeting in the wake of the earthquake.

State/Local Partnership Program - Rai Okamoto, Chair

State/Local Program Coordinator Leah Forbes reported on a workshop given on Saturday, November 4 on earthquake relief for artists.

She distributed a printout, prepared by herself and Richard Reineccius, Director of the Julian Theatre, on post-quake damages to arts organizations (see attached).

State/Local has been in contact with northern California grantmakers to establish some sort of earthquake relief for arts organizations and/or individual artists. State/Local has offered its services in developing criteria to assist individual artists' applications, should this happen.

A benefit for the Mayor's Emergency Relief Fund will be held tonight at 8:00 p.m. at the Eureka Theatre, with donations of $7.00 - $20.00. Many artists are volunteering their services.

A California Confederation of the Arts Conference will be held November 16-18 in San Jose.

Brief discussion of the facilities damages list occurred.

Neighborhood Arts Program - Stanley Eichelbaum, Chair

Commissioner Eichelbaum reported that all activities are proceeding uninterrupted, since the earthquake. NAP Assistant Director Fe Bongolan distributed copies of "Artsoup", a guide to afterschool arts programs in the City, and an earthquake damages report (see attached).

Literature Committee - Stanley Eichelbaum, Chair

No report.

Theatre Committee - Kim Fowler, Chair

No report.

Airport Joint Committee - Dodie Rosekrans, Chair

No report.

VII. UNFINISHED BUSINESS

Commissioner Boas reported that a 1914 watercolor by Bay Area artist Jules Guerin, currently in a New York collection, is available for purchase at $30,000.00. She recommended that this work become part of the City's collection, which includes other Jules Guerins.

Commissioner Boas asked for suggestions as to how funds might be raised to purchase this work and some discussion occurred.

Commissioner Phillips noted that Jules Guerin was the chief colorist for the 1915 Panama-Pacific Exposition. He also painted the murals in the Lincoln Memorial.

Commissioner Okamoto suggested that an early allocation of funds might be secured out of the art enrichment budget for the new public library, to acquire the painting for that site.

Commissioner Healy responded that how these funds will be spent has yet to be determined, and must first be discussed by the Visual Arts Committee. She is uneasy with a request for an early allocation.

VIII. NEW BUSINESS

None.

IX. ADJOURNMENT

There being no further business, the Regular Monthly Meeting of the Arts Commission adjourned at 5:05 p.m.

Submitted By:

Lemora Martin

Lemora Martin
Acting Commission Secretary

Approved: Claire N. Isaacs Date: November 20, 1989

Claire N. Isaacs
Director of Cultural Affairs

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San Francisco, California 94102

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November 6, 1989

To: San Francisco Arts Commissioners
From: Claire N. Isaacs, Director
Re; BUDGET CYCLE AND REVIEW

Soon we we will making the very important decisions regarding the 1990-91 Budget of the San Francisco Arts Commission.

As you can see from the attached graph, it is during these flal months that we begin to consider the overall budget priorities of our Department.

Comm. Sklar, Chair of the Finance Committee, and I have discussed the following approach:

1) Asw Dept. Head, I will submit a rough draft/outline of the budget priorities to the Finance Committee's meeting in late November.

2) After response by the Finance Committee, this will be revised as needed and submitted to all of you at the December Commission meeting on December 4.

3) Comm. Sklar suggests that a RETREAT in mid-December would enable all of us to then consider this material in depth and make up final priorities.

4) On the basis of the overall priorities, Dennis Rumsey, Raymond Wong and myself will prepare the detailed budget. This will be submitted for your review and approval at the January meeting on January 8 (note January meeting will be the second Monday as the first Monday is a holiday).

5) Please bear inmind that we have not yet received budget instructions from the Mayor]s office. These instructions strongly influence what we are allowed to submit. It may also be that because the budget is delayed this year and will be influenced by the earthquake of October 17, we might have an additional month, into February, for further review and final approval at the Commission/Department level. However, preparation of the budget is a very time consuming and detailed matter and sufficient time needs to be allowed for developing the details which cloth the skeleton of priorities.

The above will assistyou in beginning to think about the budget so that we can stay on schedule.

Thank you for your cooperation.

cc: Dennis Rumsey, Raymond Wong

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N. Isaacs

October 23, 1989

To: Mayor Art Agnos
From: Claire Isaacs,Director, S.F. Arts Commission
Attn: Carol Wilkins, Budget Director
Margie O'Driscoll, Arts Liason
Katherine Pennypacker, Dep, City Attorney, Emergency Coordinator

The Arts Commission came through the October 17 earthquake in good shape. Early days have been spent -after ascertaining that our services were not needed for life and safety assistance - in assessing emotional, physical and other damages.

I) ARTS COMMISSION FACILITY

As predicted, the building at 45 Hyde St. Withstood the earthquake well, as it is a frame building. As also prodecited, the major problem is with the adjacent Main Public Library. It suffered damaged, which is clearly visible from the Arts Commissions offices, with major breaks in the wall facing our offices. As a result, 45 Hyde St. is only now on "Limited Access" until the extent of Library damage is known. The specific offices of the Director, Asst. Dir. and Commission Sec. which are in line with the wall are behind yellow caution tape.

This is consistent with information received from the Bureau of Engineering downstairs, which is also operating on "Caution" in some areas of their premises, as well as "Limited Access" to the entire building

Some staff have had concern for personal safety, but this has diminished as of today, and we believe that the Library is structurally sound.

Two major ceramic works were destroyed in the earthquake, but otherwise the effect was general paper disorder, overturn files, etc. Because of the "Caution" signs, the crowding has been execerbated. Use of meeting rooms (as we have none in ouroffices and use those of other Departments) may be more difficult and we may resort to non-city owned spaces if necessary.

II) NEIGHBORHOOD CULTURAL CENTERS

As of writing, we have the following information regarding the Centers:

A) Western Addition Cultural Center: has been inspected, is undamaged, and is now open for its normal activities

B) Mission Cultural Center, same as above

C) South of Market Cultural Center: no structural damage; some subsidence in Gallery's concrete floor. However, usable for staff and public. The Public Library's scheduled exhibition of Children's Art, Literature and Toys from the Soviet Union, scheduled for the Main Branch rotunda, will probably be moved to SOMAR to accomodate this traveling exhibition and the children from schools to visit.

D) Bayview Opera House: has not been inspected. Foundation appears secure to untrained eyes. Programs and fundraisers have been cancelled.

E) Arts Commission Gallery: Has some damage and is awaiting inspection. The Symposium on Censorship in the Arts last Saturday was cancelled, The current exhibition is not open to the public until the building passes inspection. Minor damage to exhibitied art works is repairable.

II) COMMUNITY ARTS FACILITIES

The California Arts Council requested the Arts Commission, through the State/Local Partnership Program to assist in gathering information regarding the effect of the earthquake on cultural facilities.

Information on the major arts facilities is known and has been published in the local newspapers.

Information on performing arts facilities which are members of Theatre Bay Area and Dance Bay Area is being gathered by those organizations.

Information on a number of small arts organizations is contained in the attached report.

The General observation is that although damage has occurred to facilities, the major economic impact will be the cancellation of revenue producing events including performances, fundraisers, awards banquets and press screenings.

IV) INDIVIDUAL ARTISTS

The Naval Shipyard studios withstood the quake admirably. Artists present for Open Studio report next to no damage at the facility and to their own work. It is possible, however, that some suffered damage to their homes, and they were not present for Open Studio.

One artist, Harriet Moore, who live on 14th Ave. between Cabrillo and Fulton, reported losing nearly half of her ceramic sculpture and that of her students. Her building is damaged and she cannot teach,a main support of her livelihood.

We need to find out if there are other artists in similar situation and to discover if they can be assisted.

Although apparently FEMA did not consider artists as businesspeople in the Carolinas, San Francisco has established artists as business people in at least two ways:

A) All Street Artists pay a small business tax, as well as their licensing fees.
B) The Naval Shipyard Artists are considered small business people along with the printers, mushroom growers, etc. there, for purposes of possible future relocation costs if the Navy chooses to exercises its options.

ARTHOUSE is surveying individual artists by phone and has determined that there are artists who have lost substantial amounts of their art work, but not final figures yet. Assistance is needed to making such a survey, as well as what facts are required.

V) CITY ART COLLECTIONS

While most of the City's art collections appear upon a speedy preliminary survey to have escaped major damage, there are serious problems at the San Francisco International Airport.

Major damage , in in one case possibl total loss, has occurred to several large pieces in the North Terminal.

Furthermore, several, and possibly the entire collection of permanent works in the North Terminal may have to be removed in order for the Airport to institute needed repairs to the facility. This is a major cost for which there are no funds, as such a situation was not anticipated.

We shall also need structural reports on

Skygate, by Roger Barr, at Pier 35
Dancing Musicians, by Joan Brown, attached to Performing Arts Garage
Spider Pelt by Dustin Shuler, attached o Moscone Parking Garabe
The Villancourt Foundation, which exhibits some cracks

These appear safe, but should have trained inspection to ensure public safety.

For fuller information see attached reports from

Jill Manton, Curator, Public Art
Debra Lehane, Collections Manager

Finally, The City College Diego Riveramural appears to have sustained some new hairline cracks and will needed further inspection by experts.

Undoubtedly there will be major cost to the city just to ensure public safety as well as the removal and replacement of permanent works of art. Replacement and repair costs will also be incurred.

Supplement to III, Community Arts Facilities

Condemned: Show and Tell Gallery - 11th and Folson, have moved out
Merry the Dog Studios, at 533 Mission St.

Damaged: S.F. Film Society, plus cancellation of member screening
Academy of Art College, classes set back a week, water damage, alumni function cancelled
American Federation for the Arts, at 74 New Montgomery
First floor fire, power surge, damage
rescheduling of annual design competition

Events Cancellation:
Cinemateque
Ft. Mason CLOSED AS OF TODAY, staff may not enter to asses damages, includes, Life on the Water, Magic Theatre, Cowell Theatre, Mexican Museum, Craft and Folk Art Museum, SF Museum REntal Gallery, Children's Art Workshops, Community Colleges art workshops, Museo Italo - Americano, African American Historical Society and many others
Film Arts Foundation, cancelled press screen for Film Aots Society which supports annusal SF Film Festival
Chinese Cultural Center, cancelled fundraiser
Media Alliance- cancelled annual media awards
etc. etc.

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October 23, 1989

TO: Claire N. Isaacs
FROM: Debra Lehane

RE: Inspection of artwork in City Collection

On Friday October 20th, the following works were examined starting 7:30 AM:

Embarcadero:

Juan Bautista de Anza Monument
King Carlos Monument
Vaillancourt Fountain
International Longshoremen's and Warehousemen's Union Memorial

Market Street and Civic Center:

Mechanics Monument
Admission Day
Simon Bolivar
Pioneers Monument
Ashurbanipal
Abraham Lincoln
Hall McAllister
Henry Moore
Spanish American, California Volunteers
Joan Brown, Performing Arts Garage

Moscone Garage:
Dustin Shuler
Stephen de Staebler
Jim Dine

Golden Gate Park:

Music Concourse

Lincoln Park:

Holocaust Monument
Three Shades
The Thinker
Japanese Monument
Great Nature Monument

Beach Chalet:

Murals by Lucien Labaudt

The pieces listed above were checked over a period starting Wednesday when I first came into the office.

At 1 PM I then went to the Airport. Intial inspection of works in the North Terminal indicate that works in the "G" section of the terminal have a varying degree of problems. The terminal itself is stable, but badly damaged. I am trying to determine if all works will have to be removed for repairs to be completed. Intial observations are as follows:

Airport:

Sam Francis was probably water soaked
Condition: has had a black greasy material sprayed onto two of the three panels from a vent. Center panel also has small puncture.
Action: will have to be removed to warehouse for repairs

William Wiley: also water soaked
Condition: several scrapes from ceiling tiles falling
Action: because of its location, I am assuming that it will need to be removed. This will require the canvas to be rolled because of its size.

Nance O'Banion: water soaked
Condition: due to the water damage, the color has faded. One section of the four pieces fell and is missing. It was saved, but I have not been able to locate it yet. The piece is also warped.
Action: this will need to be removed and may be a total loss. The artist should be contacted and involved in the decision.

Isamu Noguchi:
Condition: Stable, but is tipped in its case.
Action: It will need to be uprighted.

Manuel Neri:
Condition: Stable, but it has moved in its case.

I am trying to reach Jason Yuen to determine if all pieces will have to be removed from the "G" Section of the North Terminal. This would include:

William Wiley
Wally Hedrick
Sam Francis
Nance O'Banion
Elsa Leptich
Gloria Cozzo Adams
Freda Koblick
Michael Dvortcsak
Wade Hoefer
Leslie Lerner
Fran Martin
Manuel Neri
Isamu Nobuchi
Robert Ramirez
Raymond Saunders
Jack Zajac

cont.

The Mark Adams appear to be fine and I do not think they will need to be removed.
Other works appear to be unaffected.

Central Terminal:

One of the rocks on the Robert Irwin has tipped off the base.

Futher examination will need to be completed. The Kozoloff mosaics will be removed this week and I intend to completed the examination of works at the airport on Tuesday Oct. 24th.

Memorandum

DATE: October 20, 1989

TO: Claire Isaacs,Director

FROM: Jill Manton, Curator, Public Art

SUBJECT: Inspection of Art Works in the City Collection

Per your instructions this morning, I have inspected the following art works, all of which I found to be visibly unharmed from the earthquake. I would recommend that an engineering study be conducted to determine whether 3 of the art works are still safe and secure as installed. They are: Skygate by Roger Barr, located at the waterfront inbetween Piers 35 and 39; Dancing Musicians by Joan Brown, bolted to the facade of the Performing Arts Garage on Grove Street between Franklin and Gough Streets and Spider Pelt by Dustin Shuler, bolted to the upper facade of the Moscone Parking Garage on Third Street between Howard and Folsom Streets.

Other works inspected and deemed to be in good condition:

Site	Artist	Description
Father Alfred Boeddekker Park	Anthony Smith	bronze sculpture
" " " "	Bruce Hasson	bronze sculpture
" " " "	Ruth Asawa	concrete relief
" " " "	Johanna Poethig	ceramic tile mural
Mission Recreation Center	Judy Hiramoto	ceramic tile floor game
" " "	Rudy Fernandez	mixed media wall sculpt.
" " "	Roger Boyce	painted wood wall sculpt.
Griffith Pump Station	Fran Martin	bronze, concrete and granite sculpture
Steuart and Mission	10 Artists for ILWU	painted steel sculpture
Moscone Parking Garage	Stephen DeStaebler	bronze sculpture
Moscone Convention Plaza	Jim Dine	bronze sculpture
Northern Police Station	Horace Washington	concrete wall relief
" " "	Gary Graham	marble,granite inset floor medallion
7th and Anza Park	Aristedes Demetrios	painted steel sculpture
Lincoln Park	George Segal	bronze sculpture

Site	Artist	Description
Lincoln Park * drive-by inspection	Donated by Mike Iwasaki	inscribed stone sculpture
Douglass Field House	Lois Anderson	mixed media wall sculpture

Unless otherwise noted, all art works were personally inspected and examined by me. This report does not make include remarks as to the overall condition of the art works. It addresses itself specifically to conditions that were caused by the earthquake.

Total number of hours devoted to this task: 6½ (no breaks taken)
Total number of miles driven relative to this investigation: 41

Respectfully submitted,

Jill Manton
Curator II, 3542

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October 23, 1989

Addendum: Financial costs estimate - City Art Collection

It is not possible to estimate accurately the cost of removing, storing, replacing and repairing major works of art without expert advice. Thishas been impossible to obtain on short notice. The major mover and storage for art works in the Bay Area is in Oakland and cannot be at the Airport until mid-week. Despite these problems I am giving these estimates based on my own prior experience with works of art.

This information is not to be considered either official nor accurate:

Restoration of Diego Rivera mural at City College based on restoration of Beach Chalet and Coit Tower murals	$30,000
Replacement of Nance O'Banion at airport	60,000
Sam Francispainting, as it is not yet known if the work can be repaired or is a total loss, cannot estimate; however work was reappraised thisyear at	$250,000
Repair of work by William Wiley	20,000
Removal, storage and replacement of anywehre from 10 to 25 works in the North Terminal; as length of time of storage is not known, and some works are major, large, and heavy	75,000
Noguchi and Manuel Neri sculptures, move back to proper sites (have moved on bases)	7,500
There has been no survey made yet of the several thousands of paintings, drawings, and small art works in city offices, so no estimate can be made. Minor damages, and perhaps some major damages and losses may have occurred.	25,000
Expert assistance in estimating repairs and restorations	15,000

Structural engineering survey of four works.
It is expected that this will be provided by the City, but if the Arts Commission charged, we shall have to pay the costs, and these are not known.

Neighborhood Cultural Centers

Cost of repairs to South of Market Cultural Center	no estimate
Bayview Opera House and Arts Commission Gallery have not yet been inspected	no estimate

Claire

Arts Organization	SPACE Public	SPACE Private	Facility Damage	Cost A	Artwork	Cost B	Equip	Cost C	Revenue Loss	Comments
ACT		X	Structural	$4-$6 Mil.			Lighting		$600,000	Theatre closed
African-American Drama Co. of		X	Yes	$1,000					$2,000	
American Federation of Arts		X	Cosmetic		Lamps	$9,000	Yes	$10,000		Loss of staff time
Anda Jaleo Grupo Flamenco		X							$570	Concert cancelled
Asian Art Museum	X				Yes	$10 million			Yes	
Asian-American Theatre		X	Yes - water damage							Postponing season openi
Bailes Flamencos		X	Restaurant closed						$1,050	Classes cancelled
Bay Area Women's Philharmonic		X	None						$15,000	Cancelled opening gala
Calif. Crafts Museum		X			Yes	$3,650				Closed for short period
Carol Beale Dance Studio		X	Bldg. condemned							Studio closed; must re-l
Cartoon Art Museum		X							$400	Closed for 1 wk.
Centerspace Studio Theatre		X	New Performance Gal						$3,400	
Chanticleer		X	Yes							Closed South Bay site
Chinese Culture Center	X								Yes	Cancelled fundraiser
Cinematèque Foundation		X							Yes	Cancelled two events
DeYoung Museum	X		Yes	$5-$8 million						
Enthusiasm of the Hand		X	New Perf. Gallery clo						$3,450	
Exploratorium		X							$80,000	
Fort Mason Center	X		Not structural						Yes	closed for one wk
Galeria de la Raza		X	Cosmetic		Yes					Store was looted.
George Coates Performance Wor		X	Geary Theatre closed				Yes	$20,000	$30,000	
Golden Gate Park Band	X		Bandshell damaged							Free concerts on hold
Golden Gate Theatre		X	Cosmetic						Yes	Show terminated early
Jewish Community Museum		X	Damage to shop							
Kids Love Kulintang		X							$500	
Lorraine Hansberry Theatre		X	Office closed 1 wk							
Magic Theatre	X								Yes	Show postponed 1 wk.
Mexican Museum		X			Yes	$30,000			$4,000	Salary loss
Museum of Modern Mythology	X		Bldg. condemned		Yes					May take $75,000 to re-
New Langton Arts		X			Yes	$6,000				
New Performance Gallery		X	Yes	$40,000					Yes	Repairs: $25,000 - $40.
Opera House	X		Yes						Yes	
Rhythm and Motion		X	Ceiling collapsed						Yes	
S. F. Arts Commission Gallery	X		Yes						Yes	Cancelled symposium
S. F. Film Society		X	Structural				$1,000			Bldg. closed
S. F. Museum of Modern Art	X		Some		Yes,minor				Yes	
Show and Tell Gallery		X	Bldg. condemned							Must re-locate
Walumbe Cultural Ensemble	X				Yes	$4,600				

The Budget Cycle:
The City and County of San Francisco

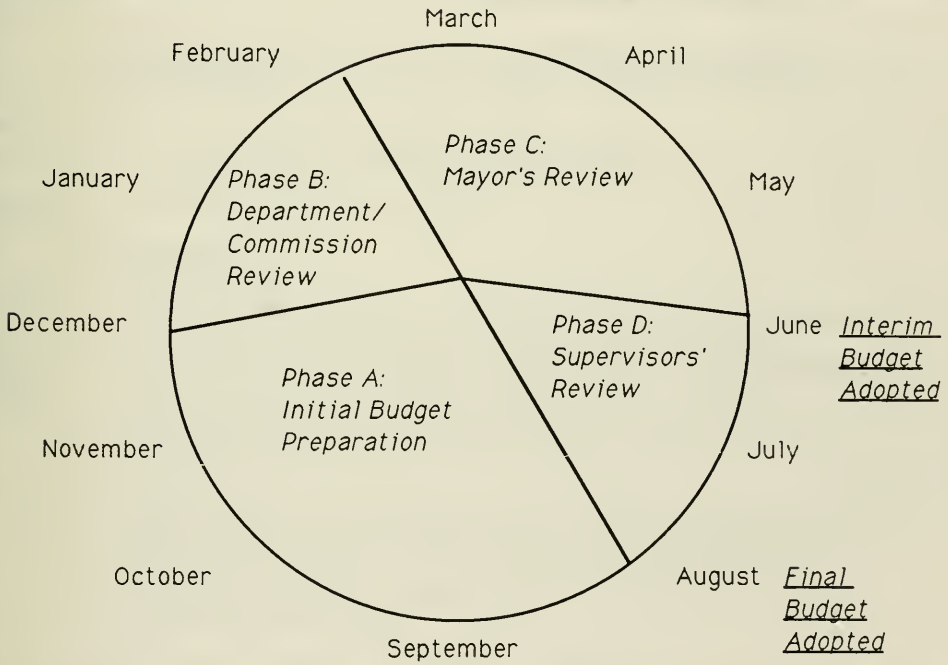
Phase B

- Department submits budget to Commission
- Commission and public review, comment, and set budget priorities

Phase C

Mayor's staff:

- Performs technical and policy review of department budgets
- Prioritizes city needs, balances budget
- Produces Mayor's budget



Phase A

- Department/Controller review Phase D budget for accuracy
- Department/Commission begin to identify priorities for the following year's budget

Phase D

- Board adopts interim budget
- Analysis by Budget Analyst
- Finance Committee holds public hearings
- Board holds public hearings
- Board adopts final budget

Prepared by the Mayor's Office, October 31, 1989

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November 1, 1989

To: San Francisco Arts Commissionrs
From: Claire N. Isaacs, Director
Re: Postearthquake Report and other matters
relating to upcoming Commission meeting

1) After discussion with several Commissioners, it was felt that a retreat in November could not take place (no consensus on date and possible ainnapprpriateness to meet out of town just now). Instead the ideaof an informal lunch at Ivy's restaurant was suggested. This will be a general "good and welfare" time, post-earthquake. The meeting must be open to the public but will have as its agenda, "general post-earthquake discussion.

2) Many of you have asked about the condition of the city's art collection. I will be giving you an update during the Director's Report. Enclosed also are

a) article from L.A. Times of October 23
b) report made on Oct. 23 to Mayor's office

Both are someone out of date

3) Staffing:

Debra Lehane is moving to SonomaComounty and will be commuting to San Francisco. Her escrow closed and she is therefore now on vacation. So the public art and collections management staff is down to Jill Manton on Mon /Wed/Fri. We are about to publish the job descrption for the individual to fill theposition vacated by Regina Almaguer. Debra will return on November 13.

The Director of the Neighborhood Arts Program position has become vacant. Anne Marie Theilen has left the Arts Commission. We are exploring how soon we can fill this position at least on a temporary basis. I am working with Fe Bongolon on a daily basis to cover soem of these repsonsibilities and we are cutting back on others.

4) For your amusement: everyone has a "Where were you" story about the earthquake. AS I was at Candlestick Park, Sec. 53, top row, I really felt the quake, and teh section was damaged. When I returned, carrying a sign to rally my own spirits and thoseof others, I was mobbed by about 25 reporters who were doing a story of "Sec. 53" and my picture appeared through AP all over the U.S. Here's one from the Omaha World-Herald courtesy of Sheriff Mike Hennessey. So incase someone asks you what your Director has been up to....

October 23, 1989

To: Mayor Art Agnos
From: Claire Isaacs,Director, S.F. Arts Commission
Attn: Carol Wilkins, Budget Director
Margie O'Driscoll, Arts Liason
Katherine Pennypacker, Dep, City Attorney, Emergency Coordinator

The Arts Commission came through the October 17 earthquake in good shape. Early days have been spent -after ascertaining that our services were not needed for life and safety assistance - in assessing emotional, physical and other damages.

I) ARTS COMMISSION FACILITY

As predicted, the building at 45 Hyde St. Withstood the earthquake well, as it is a frame building. As also prodecited, the major problem is with the adjacent Main Public Library. It suffered damaged, which is clearly visible from the Arts Commissions offices, with major breaks in the wall facing our offices. As a result, 45 Hyde St. is only now on "Limited Access" until the extent of Library damage is known. The specific offices of the Director, Asst. Dir. and Commission Sec. which are in line with the wall are behind yellow caution tape.

This is consistent with information received from the Bureau of Engineering downstairs, which is also operating on "Caution" in some areas of their premises, as well as "Limited Access" to the entire building.

Some staff have had concern for personal safety, but this has diminished as of today, and we believe that the Library is structurally sound.

Two major ceramic works were destroyed in the earthquake, but otherwise the effect was general paper disorder, overturn files, etc. Because of the "Caution" signs, the crowding has been execerbated. Use of meeting rooms (as we have none in ouroffices and use those of other Departments) may be more difficult and we may resort to non-city owned spaces if necessary.

II) NEIGHBORHOOD CULTURAL CENTERS

As of writing, we have the following information regarding the Centers:

A) Western Addition Cultural Center: has been inspected, is undamaged, and is now open for its normal activities

B) Mission Cultural Center, same above

C) South of Market Cultural Center: no structural damage; some subsidence in Gallery's concrete floor. However, usable for staff and public. The Public Library's scheduled exhibition of Children's Art, Literature and Toys from the Soviet Union, scheduled for the Main Branch rotunda, will probably be moved to SOMAR to accomodate this traveling exhibition and the children from schools to visit.

D) Bayview Opera House: has not been inspected. Foundation appears secure to untrained eyes. Programs and fundraisers have been cancelled.

E) Arts Commission Gallery: Has some damage and is awaiting inspection. The Symposium on Censorship in the Arts last Saturday was cancelled, The current exhibition is not open to the public until the building passes inspection. Minor damage to exhibitied art works is repairable.

III) COMMUNITY ARTS FACILITIES

The California Arts Council requested the Arts Commission, through the State/Local Partnership Program to assist in gathering information regarding the effect of the earthquake on cultural facilities.

Information on the major arts facilities is known and has been published in the local newspapers.

Information on performing arts facilities which are members of Theatre Bay Area and Dance Bay Area is being gathered by those organizations.

Information on a number of small arts organizations is contained in the attached report.

The General observation is that although damage has occurred to facilities, the major economic impact will be the cancellation of revenue producing events including performances, fundraisers, awards banquets and press screenings.

IV) INDIVIDUAL ARTISTS

The Naval Shipyard studios withstood the quake admirably. Artists present for Open Studio report next to no damage at the facility and to their own work. It is possible, however, that some suffered damage to their homes, and they were not present for Open Studio.

One artist, Harriet Moore, who live on 14th Ave. between Cabrillo and Fulton, reported losing nearly half of her ceramic sculpture and that of her students. Her building is damaged and she cannot teach, a main support of her livelihood.

We need to find out if there are other artists in similar situation and to discover if they can be assisted.

Although apparently FEMA did not consider artists as businesspeople in the Carolinas, San Francisco has established artists as business people in at least two ways:

A) All Street Artists pay a small business tax, as well as their licensing fees.
B) The Naval Shipyard Artists are considered small business people along with the printers, mushroom growers, etc. there, for purposes of possible future relocation costs if the Navy chooses to exercises its options.

ARTHOUSE is surveying individual artists by phone and has determined that there are artists who have lost substantial amounts of their art work, but not final figures yet. Assistance is needed to making such a survey, as well as what facts are required.

Report to Mayor re Earthquake effects on San Francisco Arts Commission

CITY ART COLLECTIONS

While most of the City's art collections appear upon a speedy preliminary survey to have escaped major damage, there are serious problems at the San Francisco International Airport.

Major damage , in in one case possibl total loss, has occurred to several large pieces in the North Terminal.

Furthermore, several, and possibly the entire collection of permanent works in the North Terminal may have to be removed in order for the Airport to institute needed repairs to the facility. This is a major cost for which there are no funds, as such a situation was not anticipated.

We shall also need structural reports on

Skygate, by Roger Barr, at Pier 35
Dancing Musicians, by Joan Brown, attached to Performing Arts Garage
Spider Pelt by Dustin Shuler, attached o Moscone Parking Garabe
The Villancourt Foundation, which exhibits some cracks

These appear safe, but should have trained inspection to ensure public safety.

For fuller information see attached reports from

Jill Manton, Curator, Public Art
Debra Lehane, Collections Manager

Finally, The City College Diego Riveramural appears to have sustained some new hairline cracks and will needed further inspection by experts.

Undoubtedly there will be major cost to the city just to ensure public safety as well as the removal and replacement of permanent works of art. Replacement and repair costs will also be incurred.

Supplement to III, Community Arts Facilities

Condemned: Show and Tell Gallery - 11th and Folson, have moved out
Merry the Dog Studios, at 533 Mission St.

Damaged: S.F. Film Society, plus cancellation of member screening
Academy of Art College, classes set back a week, water damage,
alumni function cancelled
American Federation for the Arts, at 74 New Montgomery
First floor fire, power surge, damage
rescheduling of annual design competition

Events Cancellation:
Cinemateque
Ft. Mason CLOSED AS OF TODAY, staff may not enter to asses damages,
includes, Life on the Water, Magic Theatre, Cowell Theatre,
Mexican Museum, Craft and Folk Art Museum, SF Museum REntal Gallery,
Children's Art Workshops, Community Colleges art workshops,
Museo Italo- Americano, African American Illstorical Society and
many others
Film Arts Foundation, cancelled press screen for Film Aots Society
which supports annusal SF Film Festival
Chinese Cultural Center, cancelled fundraiser
Media Alliance- cancelled annual media awards
etc. etc.

October 23, 1989

TO: Claire N. Isaacs
FROM: Debra Lehane

RE: Inspection of artwork in City Collection

On Friday October 20th, the following works were examined starting 7:30 AM:

Embarcadero:

Juan Bautista de Anza Monument
King Carlos Monument
Vaillancourt Fountain
International Longshoremen's and Warehousemen's Union Memorial

Market Street and Civic Center:

Mechanics Monument
Admission Day
Simon Bolivar
Pioneers Monument
Ashurbanipal
Abraham Lincoln
Hall McAllister
Henry Moore
Spanish American, California Volunteers
Joan Brown, Performing Arts Garage

Moscone Garage:
Dustin Shuler
Stephen de Staebler
Jim Dine

Golden Gate Park:

Music Concourse

Lincoln Park:

Holocaust Monument
Three Shades
The Thinker
Japanese Monument
Great Nature Monument

Beach Chalet:

Murals by Lucien Labaudt

The pieces listed above were checked over a period starting Wednesday when I first came into the office.

At 1 PM I then went to the Airport. Intial inspection of works in the North Terminal indicate that works in the "G" section of the terminal have a varying degree of problems. The terminal itself is stable, but badly damaged. I am trying to determine if all works will have to be removed for repairs to be completed. Intial observations are as follows:

Airport:

Sam Francis was probably water soaked
Condition: has had a black greasy material sprayed onto two of the three panels from a vent. Center panel also has small puncture.
Action: will have to be removed to warehouse for repairs

William Wiley: also water soaked
Condition: several scrapes from ceiling tiles falling
Action: because of its location, I am assuming that it will need to be removed. This will require the canvas to be rolled because of its size.

Nance O'Banion: water soaked
Condition: due to the water damage, the color has faded. One section of the four pieces fell and is missing. It was saved, but I have not been able to locate it yet. The piece is also warped.
Action: this will need to be removed and may be a total loss. The artist should be contacted and involved in the decision.

Isamu Noguchi:
Condition: Stable, but is tipped in its case.
Action: It will need to be uprighted.

Manuel Neri:
Condition: Stable, but it has moved in its case.

I am trying to reach Jason Yuen to determine if all pieces will have to be removed from the "G" Section of the North Terminal. This would include:

William Wiley
Wally Hedrick
Sam Francis
Nance O'Banion
Elsa Leptich
Gloria Cozzo Adams
Freda Koblick
Michael Dvortcsak
Wade Hoefer
Leslie Lerner
Fran Martin
Manuel Neri
Isamu Nobuchi
Robert Ramirez
Raymond Saunders
Jack Zajac

cont.

The Mark Adams appear to be fine and I do not think they will need to be removed.
Other works appear to be unaffected.

Central Terminal:

One of the rocks on the Robert Irwin has tipped off the base.

Futher examination will need to be completed. The Kozoloff mosaics will be removed this week and I intend to completed the examination of works at the airport on Tuesday Oct. 24th.

and County of San Francisco

Art Commission

Claire N. Isaacs
DIRECTOR

Memorandum

DATE: October 20, 1989

TO: Claire Isaacs,Director

FROM: Jill Manton, Curator, Public Art

SUBJECT: Inspection of Art Works in the City Collection

Per your instructions this morning, I have inspected the following art works, all of which I found to be visibly unharmed from the earthquake. I would recommend that an engineering study be conducted to determine whether 3 of the art works are still safe and secure as installed. They are: Skygate by Roger Barr, located at the waterfront inbetween Piers 35 and 39; Dancing Musicians by Joan Brown, bolted to the facade of the Performing Arts Garage on Grove Street between Franklin and Gough Streets and Spider Pelt by Dustin Shuler, bolted to the upper facade of the Moscone Parking Garage on Third Street between Howard and Folsom Streets.

Other works inspected and deemed to be in good condition:

Site	Artist	Description
Father Alfred Boeddekker Park	Anthony Smith	bronze sculpture
" " " "	Bruce Hasson	bronze sculpture
" " " "	Ruth Asawa	concrete relief
" " " "	Johanna Poethig	ceramic tile mural
Mission Recreation Center	Judy Hiramoto	ceramic tile floor ga
" " "	Rudy Fernandez	mixed media wall scul
" " "	Roger Boyce	painted wood wall scu
Griffith Pump Station	Fran Martin	bronze, concrete and granite sculpture
Steuart and Mission	10 Artists for ILWU	painted steel sculptu
Moscone Parking Garage	Stephen DeStaebler	bronze sculpture
Moscone Convention Plaza	Jim Dine	bronze sculpture
Northern Police Station	Horace Washington	concrete wall relief
" " "	Gary Graham	marble,granite inset floor medallion
7th and Anza Park	Aristedes Demetrios	painted steel sculptu
Lincoln Park	George Segal	bronze sculpture

558-3463 45 HYDE STREET - ROOM 319 SAN FRANCISCO, 94102

Site	Artist	Description
Lincoln Park * drive-by inspection	Donated by Mike Iwasaki	inscribed stone sculpture
Douglass Field House	Lois Anderson	mixed media wall sculpture

Unless otherwise noted, all art works were personally inspected and examined by me. This report does not make include remarks as to the overall condition of the art works. It addresses itself specifically to conditions that were caused by the earthquake.

Total number of hours devoted to this task: 6½ (no breaks taken)
Total number of miles driven relative to this investigation: 41

Respectfully submitted,

Jill Manton
Curator II, 3542

October 23, 1989

Addendum: Financial costs estimate - City Art Collection

it is not possible to estimate accurately the cost of removing, storing, replacing and repairing major works of art without expert advice. Thishas been impossible to obtain on short notice. The major mover and storage for art works in the Bay Area is in Oakland and cannot be at the Airport until mid-week. Despite these problems I am giving these estimates based on my own prior experience with works of art.

This information is not to be considered either official nor accurate:

Restoration of Diego Rivera mural at City College based on restoration of Beach Chalet and Coit Tower murals	$30,000
Replacement of Nance O'Banion at airport	60,000
Sam Francispainting, as it is not yet known if the work can be repaired or is a total loss, cannot estimate; however work was reappraised thisyear at	$250,000
Repair of work by William Wiley	20,000
Removal, storage and replacement of anywehre from 10 to 25 works in the North Terminal; as length of time of storage is not known, and some works are major, large, and heavy	75,000
Noguchi and Manuel Neri sculptures, move back to proper sites (have moved on bases)	7,500
There has been no survey made yet of the several thousands of paintings, drawings, and small art works in city offices, so no estimate can be made. Minor damages, and perhaps some major damages and losses may have occurred.	25,000
Expert assistance in estimating repairs and restorations	15,000

Structural engineering survey of four works.
It is expected that this will be provided by the City, but if the Arts Commission charged, we shall have to pay the costs, and these are not known.

Neighborhood Cultural Centers

Cost of repairs to South of Market Cultural Center	no estimate
Bayview Opera House and Arts Commission Gallery have not yet been inspected	no estimate

A Celebration of Cultural Diversity

VISUAL AND MEDIA ARTS PROJECT

APPLICATION AND GUIDELINES

DEADLINES

October 16, 1989 Photography
November 10, 1989 Film/Video
November 20, 1989 Three Dimensional

FESTIVAL 2000: A CELEBRATION OF CULTURAL DIVERSITY
CASE STATEMENT

" You can tell the condition of a man's kingdom by the state in which you find the arts there."

Confucius

Festival 2000: A Celebration of Cultural Diversity focuses on the impact of works by artists of color on the American aesthetic. It encourages new forms and new directions. The event also celebrates and endorses artists, programs and institutions who support and share the richness of these works.

The San Francisco Bay Area has a long history and a culturally rich environment in which to create new forms and new works. Artists from our multicultural communities have advanced to national and international prominence during the last decade. Arts presenters, scholars, and social architects continue to look to the Bay Area for new forms and new directions in multicultural programming. They, along with national and international arts forums, have endorsed Bay Area organizations and confirmed their impact on the cultural climate of America.

FESTIVAL 2000 is a public/private partnership produced in association with the San Francisco Hotel Tax Fund's Grants for the Arts program and the San Francisco Arts Commission. In addition, the San Francisco Foundation has recognized the importance of **FESTIVAL 2000** by providing substantial support for the development of new works.

INTRODUCTION

FESTIVAL 2000 has a number of components. One is the **Expressions Series,** focusing on the creation, production and exhibition of visual arts, film and video works by artists of color in the San Francisco Bay Area. This series includes three invitational exhibitions, three juried competitions for public art projects and two institutional partnerships which will be premiered during the Festival in October 1990. The Expressions Series also supports the work of cross-cultural organizations which endorse and expand multicultural work in new directions and new forms. Selection of artists for participation in the public art projects will be through juried competition. The three public art projects are: creation of three-dimensional art works; new film and video works; and a photographic exhibition. Awards range from $2,000 to $5,000. The criteria for selection of artists for these projects will include: artistic excellence, evidence of an exhibition and/or demonstration history, experience in public art and community projects, an evaluation of samples of work, and an ability to successfully complete the projects.

STATEMENT OF PURPOSE

The **Expressions Series** will showcase the work of professional artists, encourage their creative development and acknowledge the impact of their work on our national cultural climate. Through involvement in the Series and interaction with the public, artists will be able to increase their role in the community and expand the audience for their work. This will enable them to pursue their work and generate earned income.

ELIGIBILITY

Professional artists of color, cross-cultural organizations with a history of working with artists of color, programs, institutions and organizations which support the work of multicultural artists must be involved in all projects receiving **FESTIVAL 2000** awards in the categories covered in these guidelines. Applicants must be current residents of one of the nine Bay Area counties (San Francisco, Alameda, Contra Costa, Marin, Napa, San Mateo, Santa Clara, Solano and Sonoma).

AWARDS MAY NOT BE USED FOR

Reproductions of original work, duplication of portfolios, general operating expenses and salaries, non-professionals who engage in artwork as a hobby, students pursuing graduate or undergraduate degrees, ongoing projects, capital development or facility renovations, crafts and/or vendor booths or other marketplace events.

PROPOSAL APPLICATION DEADLINE

(Invitational Exhibitions)

FESTIVAL 2000 has a commitment to institution building. This invitational program supports three institutions which serve as a forum and a catalyst for the development of multicultural visual artists. Artists interested in information regarding inclusion of their work in the exhibitions/programs listed below should contact the institutions directly.

MOSCONE CONVENTION CENTER AND THE MEXICAN MUSEUM

(1) One of the primary goals of the creators of **FESTIVAL 2000** is to provide a means of supporting and showcasing the works of multicultural artists and to provide a vehicle for building institutional partnerships. San Francisco's George Moscone Convention Center is a premiere example of a partnership between the business and tourism industries and the continued construction of new additions illustrates the Center's importance as a major city institution. The Mexican Museum, founded in 1975, is the first museum in the United States devoted to Mexican and Mexican-American art. Its mission is to collect, conserve, exhibit and interpret works of art created by Mexican people from antiquity to the present in order to promote awareness, understanding and appreciation of their unique artistic and cultural contributions. The Moscone Center and the Mexican Museum have formed a unique partnership to strengthen ties between the arts community and the tourism industry. In celebration of **FESTIVAL 2000** and as an overture to the grand opening of the Moscone Esplanade Ballroom, the Mexican Museum, in collaboration with a variety of Bay Area Latino and Hispanic arts organizations, will present a two-day site specific installation in the lobby of the Moscone Esplanade Ballroom which will include the works of guest artist Guillermo Gomez-Peña.

SAN FRANCISCO ARTS COMMISSION GALLERY

(2) An agency of the City of San Francisco, the Arts Commission, with its diversity of programs, is one of the primary creative forces for the initiation of **FESTIVAL 2000**. The Arts Commission Gallery, noted for programs which challenge conventional definitions of art, will celebrate the Festival with an invitational exhibition.

AMERICAN INDIAN CONTEMPORARY ARTS GALLERY

(3) Founded in 1983, the American Indian Contemporary Arts Gallery (AICA) is dedicated to encouraging and promoting the artistic and creative traditions of American Indians and fosters the development of emerging contemporary American Indian artists from all over the United States. AICA will present an exhibition and also serve as host site for events highlighting the American Indian artistic community in the Bay Area. In co-producing this exhibition, **FESTIVAL 2000** celebrates the American Indian Contemporary Arts Gallery's contribution to new and recognized American Indian artists.

Public Art Projects-Juried

FESTIVAL 2000's primary commitment is to the development and elevation of contemporary works by artists of color. The public art projects are designed to encourage the integration of multicultural visual artists and their work into the life of the communities which serve as the source of their inspiration. Artists will be selected through juried competitions. Artists interested in participating in one of the projects listed below should complete and submit the appropriate application form.

THREE-DIMENSIONAL ART WORKS

(1) This is a public art and community project, the focus of which is on the creation of three dimensional masks that celebrate the diversity of San Francisco's population and illustrate the strength to be drawn from its inhabitants. An artist-in-residence project, it has two components. The first component focuses on the artist in the school; the second on the artist in the community. The project will include workshops, lecture-demonstrations and training in mask-making and culminate in two exhibitions. Artists in the schools: Four artists will be selected and will receive awards of up to $2000. Artists selected for this project component must be available from July - October, 1990. Artists in the community: As many as eight artists will be selected and will receive awards of up to $3000. Artists selected for this project component must be available from March - October 1990. Significant technical assistance, production support and a substantial budget for materials will be provided by **FESTIVAL 2000**.

TAPESTRY: A PHOTOGRAPHIC EXHIBITION

(2) This is a kaleidoscopic photography exhibition that documents the Bay Area's diverse multicultural arts community—past, present, and future. The exhibition, to be presented October - December 1990, will be co-produced with the San Francisco Performing Arts Library and Museum and will be held in the Library's new Gallery adjacent to the San Francisco Performing Arts Center. Curated by the Performing Arts Library staff, the exhibition aims to provide a comprehensive view of today's multicultural performers. It will consist of three parts: "Prime Movers: Portraits and Profiles", "In Performance", and "At Practice and Play." On October 28, 1990, the closing day of the Festival, a special event is scheduled where copies of the photographs will be placed in a sealed "2000 Time Capsule", the keys to which will be held by the Mayor's Office for ten years. Three photographers will be selected and will receive awards of up to $5000 to create each of the three parts. Artists must be available beginning in January, 1990. Commissioned artists will be expected to participate in a range of auxiliary activities including lecture-demonstrations and workshops. Significant technical assistance and a substantial budget for materials, supplies and duplication will be provided by **FESTIVAL 2000.** Following the exhibition, signed and numbered suites of the photographs will be placed in key archival repositories throughout the United States, including the Performing Arts Library in San Francisco. In addition, a touring component of the exhibition will be developed for an extended national tour.

NEW FILM AND VIDEO WORKS 2000 FILM FESTIVAL

(3) This project aims to encourage new and diverse works by multicultural film and video artists and present them to the broader community through presentation, post-screening discussions and program notes. Up to ten film and video artists will be selected to receive awards of $3000 to $5000 for the development or production of new works or the completion of "works in progress". These works must reflect the new directions/new forms theme of the Festival. This project will culminate with the two-day **2000 Film Festival**, a showcase of recently produced works by local and national multicultural film and video artists and the premiere of works created with **FESTIVAL 2000** awards. Commissioned artists will be expected to participate in a range of auxiliary activities including lecture-demonstrations and workshops.

NEW WORKS: These works must be completed within the submitted budget and production schedule. Cost sharing and in-kind contributions are allowable. Priority will be given to artistic concepts that challenge and expand the film/video art form. All selected projects must be completed by August 1990 for premiere during the **2000 Film Festival**.

COMPLETION WORKS: These works must already be in the planning or production stage when the proposal is submitted. Evidence of significant financial and production support must be demonstrated. All projects selected must be available for a traveling exhibition in 1990, 1991 and 1992. Projects selected for touring will be offered a screening honorarium.

Civic Institutional Partnerships

FESTIVAL 2000 encourages alliances between artists of color and major civic institutions that demonstrate a commitment to presenting multicultural works. In keeping with this philosophy, the Festival is providing marketing and audience development support for two major exhibitions occurring during October 1990.

FRANCISCO MUSEUM OF MODERN ART *SEBASTIAO SALGADO EXHIBITION*

(1) The San Francisco Museum of Modern Art will present an exhibition of the works of Brazilian photographer Sebastiao Salgado. Salgado's work focuses on contemporary diaspora issues raised in the Americas, particularly South America, by the integration of African, Indian and Spanish cultures. The exhibition will include a major catalogue on Salgado and his work.

SAN FRANCISCO ART INSTITUTE *SOURCES FOR A DISTINCT MAJORITY: EXHIBITION OF WORKS BY ILTICULTURAL VISUAL ARTISTS*

(2) In April, 1989 the San Francisco Art Institute launched a series of programs and activities entitled "Sources for a Distinct Majority." The focus of this series is an examination of the status of multicultural visual artists, their mission and role in their communities and the development of an agenda for the 1990's. The programs include symposia, collaborative exhibitions and installations by multicultural artists scheduled through Fall, 1990. The symposia serve as forums reflecting the desires and hopes of artists and catalysts for multicultural and cross-cultural partnerships. The series will culminate with an exhibition and summary publication. **FESTIVAL 2000** recognizes the significance and importance of "Sources for A Distinct Majority" and welcomes the Art Institute as a partner.

PROPOSAL REVIEW PROCESS

Applications will not be made public. Applications and proposals will be screened by peer advisory panels in **November 1989.** In reviewing proposals and recommending award amounts, panelists will consider the following: artistic excellence, evidence of the expansion of existing ideas and concepts, design and originality of the proposed project, artistic accomplishments of the participating artists and/or organizations, the development of new forms and new directions by artists of color, the potential cultural and economic investment benefits for the artists and the community. Award selection notification letters will be sent and awards will be announced in **December 1989.**

HOW TO APPLY

Interested artists and organizations may submit applications in only one category. If your work involves more than one area as outlined in the guidelines, select the one most relevant to your overall concerns, e.g. sculpture, photography, mixed-media, etc. All applicants must indicate only one category on the application form. The application must be completed in full (original typed and signed application form plus two photocopies) and submitted together with all supplemental materials (one copy each) to **FESTIVAL 2000** , 1182 Market Street, Suite 210, San Francisco, CA 94102. The postmark deadline for this application is **October 16, 1989. NOTE: APPLICATIONS FOR THE PHOTOGRAPHIC EXHIBITION ARE DUE SEPTEMBER 1, 1989.** Late or incomplete applications will *not* be accepted. Please collate and submit proposals in the order specified below:

REQUIREMENTS FOR APPLICATION/ PROPOSAL CONTENT

All applications must include:

1. biography or resume of the applying artist and/or organization (no more than two pages);

2. brief narrative description of the artist and/or organization's artistic philosophy, current activities and future plans (not to exceed one page);

3. visual documentation of recent work and other supplementary materials as outlined in the Special Application Requirements section below;

4. samples of work: Artists submitting samples of their work, i.e. slides, photographs, or portfolios should include a self addressed, stamped envelope for return of their work. Sample materials will be returned after December 15, 1989. Artists are responsible for insuring sample materials in transit to and from **FESTIVAL 2000. FESTIVAL 2000** will make every effort to safeguard sample materials submitted for panel review but is not responsible for loss or damage to these materials.

Special Application Requirements
Three Dimensional Art Works: a set of ten (10) slides showing work relevant to the project component for which you are applying, accompanied by a list of the slides which includes:

(a) name, address and category applying for,
(b) slide numbers [1-10],
(c) medium of work,
(d) size in inches of work [height x width x depth],
(e) date of work,
(f) title of work if applicable.
(g) optional: a brief statement about work submitted

Tapestry: A Photographic Exhibition: A portfolio and list of exhibitions in which you have been presented is required for the initial staff interview. If selected as a semi-finalist, a sample budget outlining all expenses related to completing the project must be submitted. Eligible applicants will receive an initial interview with the Festival staff; artists selected as semi-finalists will be interviewed by a peer advisory review panel in **October, 1989.**

New Film and Video Works: Sample Works–List material you would send in support of this application if you are selected as a semi-finalist. The selection (section of work submitted) should be no longer than 30 minutes. If selected as a semi-finalist or finalist, applicants are responsible for delivery and pick-up of their sample work. For completion awards, arrangements will be made to view work in interlock, if necessary. In addition, please submit the following.

(a) project budget
(b) optional: addendum to cover any information about the project that may be useful to the panel in its evaluation of your work
(c) optional: brief statement about work submitted

Please note: Additional information may be requested prior to panel review.

TECHNICAL ASSISTANCE

Festival staff will be available to offer guidance in the preparation of applications. Please contact the Festival office as early as possible for an appointment. Upon announcement of the awards, Festival consultants will provide orientation, technical, production and exhibition support assistance throughout the implementation of each project.

APPLICATION FORM

Deadline October 16, 1989

FESTIVAL 2000: A CELEBRATION OF CULTURAL DIVERSITY

I. AWARD CATEGORIES-Please select the category in which you are applying. Check one

- ❑ 3-DIMENSIONAL ART WORKS (Award Amount: $2,000-$3000)
- ❑ TAPESTRY: A PHOTOGRAPHIC EXHIBITION (Award Amount: $5,000)
- ❑ NEW FILM AND VIDEO WORKS (Award range: $3,000–$5,000)

II. Applicont Name _____

Mailing Address _____

City _____ State _____ Zip _____

Telephone (day) _____ (eve) _____

Contoct Person (if applicable)
Name and Title _____

III. MEDIA (check one) ❑ Film ❑ Painting ❑ Mixed Media ❑ Video ❑ Sculpture ❑ Photography

IV. PROFESSIONAL BACKGROUND: List highlights of your professional career that illustrate your experience and skills in the category for which you are applying. (Limit to one additional page)

V. Explain how participation in the Festival 2000 Public Art Project will enhance your development as an artist and relates to your overall career goals. (Limit to one additional page) Explain how your work will impact on the expansion of the art form/medium in which you work.

VI. SPECIAL APPLICATION REQUIREMENTS: Included in this applicotion are special Category pages for each aspect of the Public Art Project. Select the page appropriate to the Category for which you are applying, fill out completely and submit with your application package.

VII. I have reod the Public Art Project Guidelines and understand the time requirements of the category for which I am applying. I ogree to abide by rules as stipulated and if selected, I agree to work with Festival 2000 to achieve the gools of the project.

Signoture of Authorized Representative
(Artist/Organizotion)

_____ Date _____

Name (pleose type) _____

Title (if opplicable) _____

IMPORTANT

Be sure to check the "HOW TO APPLY" section of the Guidelines to ensure that all required application materials are included in your application package. Late applications will not be accepted. Incomplete applications will not be considered. All application materials should be submitted to: FESTIVAL 2000 PUBLIC ART PROJECT, DIRECTOR OF PROGRAMS, FESTIVAL 2000, 1182 Market Street, Suite 210, San Francisco, CA 94102, (415) 864-4237

EXPRESSIONS SERIES, PUBLIC ART PROJECTS
CATEGORY 1: 3-DIMENSIONAL ART WORKS

All artists applying in this category must fill out this page completely and submit with page 1 of the application.

1. In what media/medium do you usually work?

2. Do you have experience working in the mask form? Please explain.

3. Do you have experience working in community projects, with persons of varied ages and skill levels? Please explain.

4. If you have teaching experience, please describe briefly.

5. Please outline and describe a "model" mask-making workshop including theme, focus, timeframe, materials, etc. (Limit to one page).

6. Please list up to three references of persons/organizations for whom you have worked and/or are supportive of your work (Include address and phone).

   a)

   b)

   c)

EXPRESSIONS SERIES, PUBLIC ART PROJECTS
CATEGORY 2: TAPESTRY-A PHOTOGRAPHIC EXHIBITION

All artists applying in this category must fill out the following sections completely and submit with page 1 of the application. The application deadline for this category is **September 1, 1989**. Eligible applicants will receive an initial interview wtih the Festival staff; artists selected as semi-finalists will be interviewed by a peer advisory review panel in **October 1989**. Awards will be announced in **December 1989.**

1. My principal photographic work has been in:
   - ❑ black-and-white
   - ❑ color
   - ❑ both

2. I have worked extensively in the following sized print formats:
   - ❑ 8" x 10"
   - ❑ 11" x 14"
   - ❑ 16" x 20"
   - ❑ other (please specify)

3. I have used and am familiar with the following kinds of cameras:

4. When working in black-and-white, I usually make my own prints:
   - ❑ yes
   - ❑ no

5. I have extensive experience in the following genres of performance photography:
   - ❑ portraits
   - ❑ rehearsals
   - ❑ candid, behind-the-scenes
   - ❑ on-stage performances

6. Please summarize your past work with performing arts communities:

7. Please summarize your past work with multicultural communities:

8. Please outline your scheduled commitments for January through August 1990:

EXPRESSIONS SERIES, PUBLIC ART PROJECTS
CATEGORY 3: NEW FILM AND VIDEO WORKS

All artists applying in this category must fill out the following sections completely and submit with page 1 of the application. Films or videos must be non-commercial in nature. Awards are intended to support individual artists. In the case of collaboration, a sole project director must be designated as the applicant. Artistic control must rest in the hands of the applicant. Applicants may submit only one application and in only one category or medium.

Check one: ❑ New Work ❑ Completion Funding

Project Title:

Format: ❑ Film ❑ Video

❑ Super 8 ❑ 16mm
❑ 1/2" ❑ 3/4"
❑ b/w ❑ color
❑ sound ❑ silent

Running Time: Amount requested:

1. Project Summary:

2. How is this work related to the themes and goals represented in **FESTIVAL 2000**'s criteria?

. Why this film/video? Describe the process or intent that compels your vision of this project.

. How will this work advance or complement your previous work?

. Project Budget: For New Works include only direct costs for this project.
Completion applicants only. How has this project been funded to date? Show total project indicating sources of other funds. Include a separate page outlining costs to be covered with amount requested from **FESTIVAL 2000**.

. How will the support of **FESTIVAL 2000** enhance the completion and exhibition of this work?
(Limit response to one page).

Applicant states the project proposed is essentially non-commercial in nature and that any funds awarded will be used as stated in the application. Award recipients retain all rights and ownership of the completed film or video projects. Furthermore, applicant agrees to abide by the rules as stipulated in the Guidelines.

Signature _____ Date _____

For Collaborative Projects only:
Name of Project Director (print) _____

Signature _____ Date _____

[illegible] 1989
SUMMARY

[illegible] Expense Report

[illegible]

[illegible]		585,007	
[illegible]		497,491	
[illegible]		1,082,498	1,082,498

[illegible]

[illegible]		320,735	
[illegible]		168,000	
[illegible]		85,899	
[illegible]		52,702	
[illegible]		36,089	
[illegible]	pense	78,752	
[illegible]		742,177	742,177
[illegible]	EXPENSE		340,321

[illegible]

[illegible]	204,193	
[illegible]	23,375	
[illegible]	227,568	
[illegible]	136,128	
[illegible]	23,375	
[illegible]	159,503	

November 6, 1989

Daniel and Stanley,

Last month the Arts Commission passed RESOLUTION NO. 102-89-319:

> "RESOLVED, that this Commission does hereby approve the concept of designating temporary street artist selling spaces for Christmas season, 1989; approval of requesting Board of Supervisors to designate spaces contingent upon agreement between Union Square Association and Street Artists Program."

As you are aware, the Union Square Association is objecting to the most important spaces requested by the artists - spaces which have, in fact, been given to them annually for the past seven years. The consensus of the artists is to override the objections of the merchants and to request approval of these spaces by the Board of Supervisors. Last Friday I submitted such legislation to Supervisor Walker; she is introducing it to the full Board today. In view of these developments, I am requesting a resolution from the Arts Commission which would amend the previous resolution.

Please ask the Commission to vote for the following resolution:

> "RESOLVED, that this Commission does hereby amend RESOLUTION NO. 102-89-319 by adding the following statement: 'FURTHER RESOLVED, that this Commission does hereby request the Board of Supervisors to designate temporary Christmas spaces for street artists as proposed by the Street Artists Program and based upon requests by street artists that such spaces are of the utmost importance for the welfare of the artists.' "

Thank you,

Howard

Howard

LOS ANGELES TIMES
MONDAY, OCTOBER 23, 1989

Most Publicly Owned Art Survives the Bay Area Quake

By ALLAN PARACHINI
TIMES STAFF WRITER

SAN FRANCISCO—The city's famed collection of municipally owned public artworks—ranging from 19th-Century monuments to cutting-edge sculpture and painting—largely escaped serious damage in last week's earthquake, city arts officials say.

But an inventory of municipal art and citywide arts-damage assessment scheduled to be presented today to Mayor Art Agnos found that public art at San Francisco International Airport sustained some major losses and that some museums, theaters and galleries face daunting challenges.

Details of the first postquake arts catastrophe analysis were provided by Claire Isaacs, director of cultural affairs at the Arts Commission of San Francisco.

Isaacs said that while museum- and publicly owned art objects fared comparatively well in the quake, the most significant lasting effect for the local arts community may turn out to be in the problems posed by canceled or postponed performances, exhibition openings and fund-raising events.

But she said she hoped that the city's collective pluck—showcased by the tenacity of its arts institutions in resuming normal operations—may have a major benefit for San Francisco. She said she has been concerned about erosion of the city's self-image in the aftermath of the assassination of former Mayor George Moscone and the AIDS crisis, in particular, which has cast San Francisco in an unfamiliar morbid role in the last few years.

"The tradition of San Francisco has been that we sip wine while the world is falling apart," she said. Through the arts, she said, "San Francisco shows the world that it's OK. We need for the world to know that."

de Young Memorial Museum in Golden Gate Park reopened, with plywood and 2-by-4 braces shoring up four archways just inside the front entrance. The California Palace of the Legion of Honor in Lincoln Park may reopen next week after engineers complete an inspection of heavily damaged interior decorative columns in the building's rotunda.

Two small private galleries were condemned by building inspectors and will have to be demolished, Isaacs said, and the city's Asian Museum of Art, which adjoins the de Young, must cope with both damage to 31 important objects in its collection and with the suspected release of asbestos fibers in the air in its storage spaces—apparently from pipes whose coverings disintegrated in the temblor.

Isaacs said officials conducted a hurried citywide inspection of nearly all of the municipal collections. The city owns several thousand art pieces, Isaacs said, ranging from large outdoor sculptures to paintings and small objects in individual city offices.

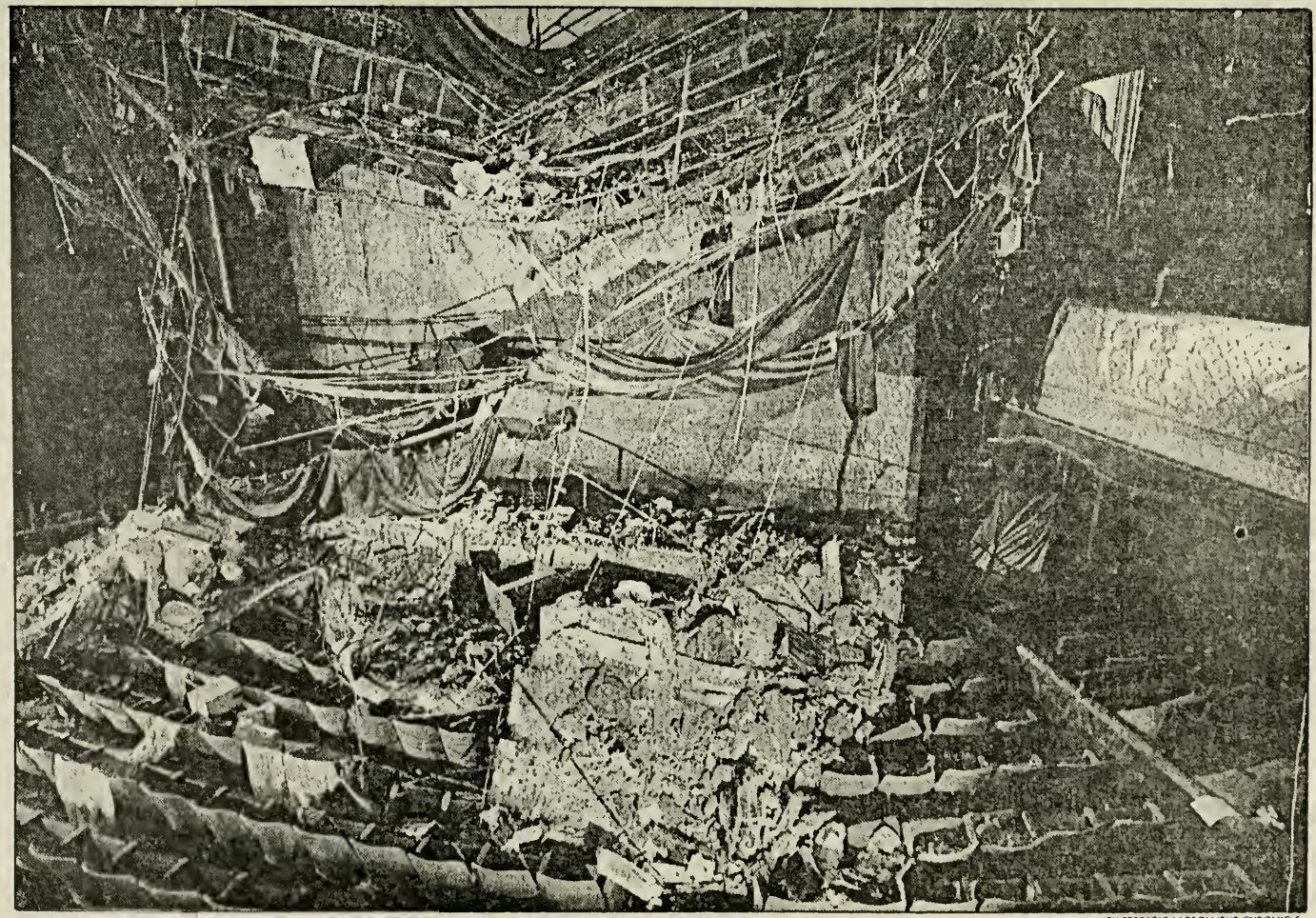
The inspection emphasized 262 of the most important pieces in the city collection, including such things as Depression-era paintings and frescoes in Coit Tower, the Vaillancourt Fountain, George Segal's Holocaust Memorial at the California Palace of the Legion of Honor in Lincoln Park and Rodin's "The Thinker" in the same location.

Isaacs said there was no damage apparent to any of the city artworks—except for at least three major contemporary pieces at the airport. They are among 64 airport artworks. Major damage was sustained after ceiling materials in the United Airlines area of the airport's North Terminal collapsed and the quake motion set off fire sprinklers.

A huge untitled acrylic-on-canvas painting by Sam Francis suffered heavy water damage and was partially torn. A fragile paper and bamboo hanging sculpture by Nance O'Banion was devastated when it was hit by sprinkler water, which warped some of the wood and caused one piece of the sculpture to fall to the ground.

A large acrylic hanging sculpture by Freda Koblick was not damaged, said Isaacs, but will have to undergo costly removal so workers can repair damaged ceiling structures above it. All three works are in the United boarding-gate area.

Isaacs said initial fears of massive damage to the collection of the Mexican Museum in the Fort Mason Center turned out to be greater than actual losses, but she said the museum's gift shop—a key revenue center—was severely hit.



BY FREDERIC LARSON/THE CHRONICLE

Inside the Geary Theatre yesterday, the damaged lighting grid dangled over the first rows of seats, still covered in rubble

San Francisco Chronicle

First Look at the Geary Damage

By Bernard Weiner and Steven Winn
Chronicle Staff Writers

"It looks like the London blitz," said Edward Hastings.

Wearing a hard hat and appearing grim, the artistic director of the American Conservatory Theatre yesterday led the first press tour through the battered Geary Theatre since the earthquake struck two weeks ago. The twisted steel of a fallen lighting grid still dangled from the ceiling, and a mound of plaster, dust and steel covered the first six rows of the auditorium.

Managing director John Sullivan estimated the costs of rebuilding and restoration at between $4 million and $10 million, pending a final engineering report. The earliest the work could be completed would be April, and that's the "best-case scenario," he said.

A Pile of Rubble

Above the stage, only the steel support girders remain of the proscenium arch ceiling. The rest of it lay in a pile of rubble below. No one was in the building when the quake struck at 5:04 p.m. October 17. A performance of George Coates' "Right Mind" would have taken place at 8 o'clock that night. None of the damage has been touched and no debris removed since then, Sullivan said. But what can be seen is only part of the story.

According to Sullivan, the preliminary findings of the structural engineers, SOH and Associates, indicate that the visible damage is not the full extent of the problem at the 80-year-old theater.

The main ceiling of the house, which appears to be unharmed, will need to be completely rebraced, said Sullivan. And there are questions about whether damage to the pillars at the corners of the second balcony is to the structure or merely to decorative elements.

Final Report Not In

SOH engineers were not available for comment yesterday. Sullivan expects their final report, following several more inspections by the engineers, early next week.

City building inspectors also have looked at the Geary and have posted a yellow "dangerous but habitable" tag outside.

Sullivan said he waited two weeks before permitting the press inside the theater to see the damage because "we wanted our board members, who, after all, are legally responsible for the building, to have the opportunity to view the damage and not see it in the newspaper first.

'Better Understanding'

"Now that we have a better understanding ourselves as to the damage and what needs to be done, we feel more comfortable about opening the doors to the press."

Sullivan estimated revenue losses to ACT at between $400,000 and $500,000 in the two weeks the theater has been dark. When the quake hit, said Hastings, the

Page E3 Col. 4

...sco Chronicle

The Geary — A Look at Quake Damage

From Page E1

run of "Right Mind" was "nearly sold out for the final week."

Hastings and Sullivan affirmed their "determination" to remount the Coates show later on and to find alternative locations for the other eight shows of the repertory company's season.

At a press conference tentatively scheduled for tomorrow morning, ACT and the Shorenstein Hays Organization are expected to announce a temporary arrangement that would relocate the next two ACT productions, "A Tale of Two Cities" and "A Christmas Carol," in the 2,500-seat Orpheum Theatre. (The Geary seats 1,350.)

Hastings said the brief holiday run of the musical revue "Almost Like Being in Love" will take place at the 900-seat Herbst Theatre, December 27-January 6.

There are no plans yet in place for housing ACT's other remaining shows this season, according to publicist Carla Befera. Hastings said the company has been searching for theaters "from Marin to Palo Alto." No company member has been laid off, said Sullivan. "We plan to continue."

Meanwhile, ACT must stand in a long line of earthquake victims looking for monetary relief. "I'm feeling a real frustration with FEMA (Federal Emergency Management Agency)," said Sullivan, "and the city is broke. Our situation, as a non-profit arts organization, is very complex, and we're not sure what funds we will be eligible for."

ACT had been contemplating for a number of years a fund-raising campaign for renovation of the Geary. Now the company is facing an immediate multi-million-dollar task, and there is no development director in place, said Sullivan. That position was recently vacated, and has not yet been filled.

Earthquake Damage Report

			Facilities		Artwork		Equipment			
Arts Organization	**Entry Date**	**Facility Damage**	**Cost A**	**Artwork**	**Cost B**	**Equip**	**Cost C**	**Revenue Loss**	**Comments**
ACT	10/30/89	Structural	$4-$5 Mil.			Lighting		$600,000	Theatre closed
African American Historical & Cultural Sc	10/26/89	Minor						Yes	Building closed 1 week.
African-American Drama Co. of CA	10/27/89	Yes	$1,000					$2,000	
American Federation of Arts	11/2/89	Bldg. condemned		Lamps	$9,000	Yes	$10,000		Loss of staff time. Must r
Anda Jaleo Grupo Flamenco	10/27/89							$570	Concert cancelled
Asian Art Museum	10/20/89			Yes	$10 milli			Yes	
Asian-American Theatre	10/23/89	Yes - water damage							Postponing season openin
Bailes Flamencos	10/27/89	Restaurant closed						$1,050	Classes cancelled
Bay Area Women's Philharmonic	10/23/89	None						$15,000	Cancelled opening gala
Calif. Crafts Museum	10/23/89			Yes	$3,650				Closed for short period
Carol Beale Dance Studio	10/23/89	Bldg. condemned							Studio closed; must re-lo
Cartoon Art Museum	10/23/89							$400	Closed for 1 wk.
Centerspace Studio Theatre	10/26/89	New Performance Gal						$3,400	
Chanticleer	10/23/89	Yes							Closed South Bay site
Chinese Culture Center	10/20/89							Yes	Cancelled fundraiser
Cinemabque Foundation	10/20/89							Yes	Cancelled two events
Circuit Network	11/6/89	Closed due to structur	Not fully asse			Possible		$500-$5,000	Building owned by City. A
City Celebration	10/25/89	G.G. Park band shell						Yes	30-50% loss on 2 events
Climate Theatre	11/6/89	Cracked sheetrock, pa	$300					$4650	Opening of major puppetr
DeYoung Museum	10/20/89	Yes	$5-$8 millior						
Enthusiasm of the Hand	10/27/89	New Perf. Gallery clo						$3,450	
Exploratorium	11/4/89	One access door dama	$35,000	Yes	$3-6,000			$180,000	$60,000 of payroll costs
Fort Mason Center	10/23/89	Not structural						Yes	closed for one wk
Galeria de la Raza	10/24/89	Cosmetic		Yes					Store was looted.
George Coates Performance Works	10/25/89	Geary Theatre closed				Yes	$20,000	$30,000	
Golden Gate Park Band	10/25/89	Bandshell damaged							Free concerts on hold
Golden Gate Theatre	10/23/89	Cosmetic						Yes	Show terminated early
Jewish Community Museum	10/23/89	Damage to shop							
Kids Love Kulintang	10/30/89							$500	
Lorraine Hansberry Theatre	10/20/89	Office closed 1 wk							
Magic Theatre	10/24/89							Yes	Show postponed 1 wk.
Mexican Museum	10/26/89			Yes	$25,000			$4,000	Salary loss. $5,000 inve

Earthquake Damage Report

Arts Organization	Entry Date	Facility Damage	Cost A	Artwork	Cost B	Equip	Cost C	Revenue Loss	Comments
Museo Italo Americano	10/25/89	Minor						Yes	Facility closed one week
Museum of Modern Mythology	10/23/89	Bldg condemned		Yes					May take $75,000 to re-
National Poetry Association	11/6/89			Broken sc	$6,600			$8,800	National Poetry Week fes
New Langton Arts	10/25/89			Yes	$6,000				
New Performance Gallery	10/23/89	Yes	$40,000					$4200	Repairs: $25,000 - $40,
Opera House	10/17/89	Yes						Yes	
Rhythm and Motion	10/23/89	Ceiling collapsed						Yes	
S. F. Arts Commission Gallery	10/20/89	Yes						Yes	Cancelled symposium
S. F. Film Society	10/26/89	Bldg condemned				$1,000			Bldg. closed
S. F. Museum of Modern Art	10/26/89	Some		Yes,minor				Yes	
Show and Tell Gallery	10/26/89	Bldg. condemned							Must re-locate
Wajumbe Cultural Ensemble	10/25/89			Yes	$4,600				

THE ARTS COMMISSION SAN FRANCISCO

Neighborhood Arts Program

REPORT TO THE COMMUNITY
FROM THE NEIGHBORHOOD ARTS PROGRAM

OCTOBER 1989

NAP COMMITTEE: The NAP Committee met on October 26th at the Western Addition Cultural Center. The next meeting will take place on November 16th at 4pm at 45 Hyde Street. The NAP Committee minutes were mailed prior to this report.

CULTURAL CENTERS: The NAP staff is working on the facilities management transfer as redefined by the Board of Supervisor's resolution. **(See Attachment A).** NAP will continue to assist the cultural centers in this new phase of their development.

As reported at the NAP meeting, DPW crews are working on priorities relating to the earthquake damage and the capital improvement budget submission for next year's work has been delayed. Previous to October's earthquake, DPW had made all four site inspections and were in the midst of assessing needs for the maintenance and capital improvement budgets for 1990. The buildings' earthquake damage report was submitted as requested by the Bureau of Engineering representative, Tom Thornton. **(See Attachment B).** NAP will be forwarding to the cultural centers the repair reports when submitted. The reports for this year will give a chance for the directors to see the actual costs of repairs as they are requested. Pre-maintenance is recommended by DPW for all sites. However, with few exceptions, the building maintenance staff at the centers are part-time.

For the Mission Cultural Center temporary and permanent heating systems, the final estimate on installation of temporary heating indicates that the Bureau of Architecture will have sufficient funding left over from Phase II to do the work. Letters of request have also been submitted to the Bureau of Engineering for both temporary and permanent heating systems, and to the Bureau of Architecture for planning consultancy meetings with Adolph Rosekrans, Master Plan architect to the centers. Both the NAP Committee and the Civic Design Committee have been appraised of the situation.

PROGRAMS IN THE COMMUNITY: None of the community program sites were greatly affected by the earthquake. However, it is apparent that even though attendance at the workshops at these sites has not significantly diminished, supplies and support systems are overtaxed with needs.

Funding of Community Programs: The Finance Committee of the Arts Commission has approved and is recommending to the full Commission at its November 6th meeting, the funding requested by NAP for support of the community-wide programs, to be funded by the Public Arts Fund (generated by income of the POPS concerts

series last July and August. It is expected that the full Commission will approve this allocation, ensuring continuance of these programs in 1989/90.

Potrero Hill Arts Festival: Sponsored by the Arts Commission and the Potrero Hill Neighborhood House was very successful. The participation from neighborhood organizations and individual artists made the day a very special time to exchange resources between community organizations, businesses and residents. A Peruvian music group visiting San Francisco made a surprise guest performance for an appreciative audience. Michael Rios, artist-in-residence at Potrero Hill Neighborhood House completed his fourth summer festival there, making instant portraits and sketches. This provided more attention to his already popular after-school visual arts workshop for youth at the center. At the booths, there were lines of people signing up for projects ranging from the Potrero history project, to planning to beautify the streets, to increasing participation in neighborhood schools. If festivals are a renewal of community spirit, this was the perfect one.

Visitacion Valley: At the yearly evaluation meeting, the staff and board member (Harmon Jones - Police Department Public Relations Staff), spoke of their effort in recruitment of youth for their programs. The artistic staff will be reviewed, and will be asked to extend outreach to other comunity sites and schools so as to advertise the availability of programs offered at VVCC.

Tenderloin Hospitality House: THH will be sponsoring their annual **"Tender Champs"** event to honor activists who work with the homeless and the refugee community of the neighborhood. Their concerns include the plight of those neighborhood artists who are homeless. The staff is reviewing policies on artist participation at their site and will be redefining and reviewing commitments of staff and artists for specific projects.

NAP ADMINISTRATION: "ART SOUP", a guide to after-school arts programs in San Francisco has just been printed (5,200 copies). This publication was funded through National Endowment for the Arts funds for NAP awarded in 1983, with additional support from Grants for the Arts. The book lists 88 organizations. Also, new to this edition (first edition published 1986) is a listing of individual artists who work with youth both in the community and in schools. Our intention is to distribute the book through schools, libraries, and to the organizations and artists who are the support system of the schools and community arts network.

NAP is assisting both the Western Addition Cultural Center and the Bayview Opera House staff and boards in either working on policies, compliance issues of the MOU, and fundraising. Both sites have received California Arts Council Artists-in-Residence project funding, and through the recycling project, SCRAP, we have some supplies that they need. What is critical is paper, both for drawing and photographs. Supplies for the residencies

are extremely low. The resident artists' grants need to be matched. Should the Commissioners have suggestions of a corporation, foundation, or individuals interested in supporting these projects, please let us know. These projects serve the youth of neighborhoods in need of support - Bayview and Western Addition, and would be apositive marketing tool for any business. (Each project match is $4,300 annually).

NAP - Fundraising: NAP did receive approval from the Finance Committee to apply for the Youth Apprenticeship program. We are, however, making a final review of the two other programs NAP will be coordinating with - the SF School Volunteers (for youth recruitment) and the Apprentice Alliance (for post-high school crediting, if youth was an apprentice during their high school years). We will work to assist in the overall development of opportunities for alternative learning for youth.

Claire N. Isaacs
Director, San Francisco Arts Commission

Fe Bongolan
Assistant Director, NAP

Neighborhood Arts Program

ITEM A

ATTACHMENT TO OCTOBER REPORT TO THE COMMUNITY

November 6, 1989

TO: NAP Committee

FROM: Claire N. Isaacs. Fe Bongolan

RE: NAP ROLES AND RESPONSIBILITIES - ONGOING AND REDEFINED

FACILITIES MAINTENANCE: The Neighborhood Arts Program is working on the transfer of responsibilities for facilities maintenance management of the cultural centers. NAP will oversee the transfer of work ordered maintenance funding from the Arts Commission to DPW and will complete the transfer of responsibilities started in July.

CAPITAL IMPROVEMENT: The Neighborhood Arts Program is not responsible for the management of capital improvement projects (for this year - Mission Cultural Center heating by the Bureau of Engineering and South of Market and Mission Cultural Center plumbing by Bureau of Building Repair).

To expedite the process, at the request of Calvin Malone to the Arts Commission, both NAP and the Bureau of Architecture have prepared a preliminary budget for capital improvement projects as discussed in the July 1989 meeting of the NAP Committee (See attached draft). The resolution from the Board of Supervisors was only made available to NAP on August 16, 1989. The Cultural Center Directors will be working with DPW on next year's budget submissions for capital improvement projects.

MOU: The Neighborhood Arts Program will complete negotiation for the Memorandum of Understanding for the Western Addition Cultural Center and the Bayview Opera House. Nap has submitted amendments to the FSSA MOU to the board and staff of the South of Market Cultural Center. The Neighborhood Arts Program currently oversees compliance to the MOU. The Arts Commission Director will receive an assessment as to what is needed for MOU compliance, and make a determination as to who would be the appropriate staff person to oversee MOU compliance.

RENOVATION: The Neighborhood Arts Program is not in charge of the cultural center renovation. It currently conveys to the NAP Committee all correspondence, delays, and progress as reported by the Bureau of Architecture.

The Bureau of Architecture's departmental role in current and future cultural center renovation needs clarification. The Bureau of Architecture is obligated and funded to oversee individual Capital Improvement Projects (CIP) with services charged directly to these individual projects. The Bureau of Architecture has no responsibility or funding to become involved with any "ad hoc" renovations with non-Capital Improvement Program funding.

NAP suggests **that a request be made to the Bureau of Architecture to have the staff architect make a periodic report to the NAP Committee**. We further request that **all renovation-related correspondence regarding cultural center CIP-supported projects from center staff or boards be directed to the staff responsible for cultural center renovation at DPW-Bureau of Architecture**. Copies of the correspondence are to be sent to the Arts Commission Director and the NAP staff.

Following the October 1988 debate on facilities management, the July 1989 recommendation from the board of Supervisors, NAP proposes for 1990-91, that in this fiscal year, due to the fact that 89/90 funding appropriated to the Arts Commission for facilities maintenance is through Interdepartmental Work Order (ID program), that NAP recommends the following to initiate the process of transfer of facilities management to DPW:

1) **The centers designate one building staff person per site as a contact for DPW calls.**

2) **That the centers develop a work repair list for 89/90 with the assistance of the DPW.**

3) **That the centers turn over to the Department of Public Works a set of keys and directions as to how to operate the security system - assuring DPW's access to the buildings for repairs.**

For the 90/91 fiscal year, to implement the total changeover of responsibilities for facilities management, the cultural center facilities repair funds will need to be placed under the DPW-Bureau of Building Repair's Maintenance Program (M and R Program). The budget request process for the M and R program begins in late fall.

The Arts Commission Gallery maintenance and repairs, and the monument funding will need to be requested on a separate budget by the Arts Commission.

(revised 10/3/89)

EARTHQUAKE DAMAGE REPORT - ARTS COMMISSION PROPERTIES 10/27/89

Line Item 1: Facility ID# 502

LOCATION: 1198 Fillmore Street

DESCRIPTION: Historical building. Outside inspection done. Need inside structural inspection. All windows and building bricks are pre-earthquake. Preliminary inspection did not detect any visible structural damage.

Line Item 2: Facility ID# 504

LOCATION: 2868 Mission Street - Mission Cultural Center

DESCRIPTION: Community cultural center. Inspected - posted safe. No structural damage apparent. Some cosmetic damage.

Line Item 3: Facility ID# 506

LOCATION: 4705 3rd Street - So. San Francisco Opera House

DESCRIPTION: Community cultural center. Inspected - posted safe. Plaster falling in some areas, with cracks along plaster ceiling molding. Anchor bolts at mudsill not tightened; numerous hold down bolts not tightened; anchors missing for legs of a major HVAC unit in furnace room; shoring supports in basement crawlspace should be repaired to rest on concrete blocks rather than wood blocks on the subgrade (conforming to good construction practice); check and secure all nuts and bolts in foundation - BBI could not gain access to the narrow crawlspace without special preparations to observe conditions along the north and east walls of the facility. For the foundation to perform at optimum level, especially in the case of another earthquake, this work should be done as soon as possible.

Line Item 3: Facility ID# 508

LOCATION: 934 Brannan Street - South of Market Cultural Center

DESCRIPTION: Community cultural center. Inspected - posted safe. Ground water leaking up through cracks in gallery cement floor (north side - first floor). Cracks creating various elevations in gallery cement floor. Recommend interior structural inspection.

Line Item 4: Facility ID# 510

LOCATION: 762 Fulton Street - Western Addition Cultural Center

DESCRIPTION: Community cultural center. Inspected - posted safe. Cosmetic damage to interior main cement stairwell.

Distribution:

Mr. Rudy Nothenberg
Chief Administrative Officer
City of San Francisco
Room 289 City Hall
San Francisco, CA 94102

Mr. Richard Evans
Director
Department of Public Works
City of San Francisco
Room 260 City Hall
San Francisco, CA 94102

Ms. Mary Burns
General Manager
Recreation & Parks Commission
McLaren Lodge
Golden Gate Park
San Francisco, CA 94117

Mr. Calvin Malone
Capital Improvements Officer
City Planning Department
City of San Francisco
450 McAllister Street, 6th Floor
San Francisco, CA 94102

Mr. Norman Karasick
City Architect
City of San Francisco
Room 265 City Hall
San Francisco, CA 94102

Supervisors Nancy Walker
Doris Ward
Wendy Nelder

cc:

C. Isaacs
R. LaRocca
N. Boas
R. Okamoto
A. Healy
D. Rumsey

City & County of San Francisco
ART COMMISSION
NOV 20 1989
45 Hyde Street - Rm. 319
San Francisco, California 94102

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OR
l. Isaacs

November 17, 1989

Mr. Rudy Nothenberg
Chief Administrative Officer
City of San Francisco
Room 289 City Hall
San Francisco, CA 94102

Dear Mr. Nothenberg:

I wish to express the Art Commission's desire to support the City's post earthquake work effort with the attached Resolution from the Commission.

I want to convey our willingness to expand our workload to meet this added demand. We are committed to fulfill our review responsibilities consistent with the City's Charter.

For the Commission,

John Kriken, FAIA
Chair, Civic Design Committee

Attachment

CITY AND COUNTY OF SAN FRANCISCO
ARTS COMMISSION
45 HYDE STREET, SUITE 319
SAN FRANCISCO, CALIFORNIA 94102
558-3463

RESOLUTION NO. 116-89-325

RESOLVED, that the Arts Commission wishes to express its concern for changes brought on by seismic upgrading on the character and quality of art pieces, public buildings and structures; the Arts Commission represents a design quality check of earthquake-related actions required on these facilities; this is an especially important concern for all buildings and facilities that do not have landmark status.

November 16, 1989
Date

Claire N. Isaacs
Director of Cultural Affairs

Proposed Resolution to be read under Committee Reports at 11/06/89 Regular Monthly Meeting:

ARTS FESTIVAL COMMITTEE

Resolved, to authorize the Director of Cultural Affairs to enter into contract on behalf of the Commission with Anne Smith for personal services as the Arts Commission's Arts Festival Coordinator and Liaison for 1989-90.

In the role, Anne Smith will offer services on the basis of an average of twenty (20) hours weekly for 14 months.

Anne Smith's time will be allocated as follows:
70% devoted to acting as Liaison to Festival 2000, giving services to Festival 2000 as specified in her contract and reporting to the Arts Commission and its Director as to progress of Festival 2000; 30% to working as Coordinator of the Arts Commission's Festival activities, including liaison to various agencies such as Recreation and Parks, the Youth Arts Festival, and other projects as assigned, as well as the administration of the Commission's Festival Committee, including preparation of agendas and minutes, as specified in the contract.

The Arts Festival Committee recommends to the Finance Committee that the Commission allocate $24,500 from the Public Arts Fund for this contract for the purpose of coordination and liaison for Arts Festival activities during 1989/90.

FINANCE COMMITTEE REPORT
6 November 1989

MOTION, to authorize the allocation of $24,500 from the 1989-1990 Public Art Fund to the Arts Festival account for the services of a liaison and coordinator for Festival 2000.

AN EXECUTIVE SESSION WILL BE HELD BETWEEN 3:00 AND 3:30 P.M. THIS MEETING IS CLOSED TO THE PUBLIC. THE REGULAR MONTHLY MEETING OF THE ARTS COMMISSION WILL BEGIN AT 3:30 P.M.

A G E N D A
6 DECEMBER 1989

ARTS COMMISSION REGULAR MONTHLY MEETING
Wednesday, Decmeber 6, 1989
Ballet Building, Dollar Board Room
455 Franklin Street - corner Fulton & Franklin

NOTICE: Requests to testify are accepted by completing an information card and giving it to the Secretary who will schedule testimony during the appropriate calendar item.

I. ROLL CALL

II. APPROVAL OF MINUTES

6 November Special Meeting and Regular Monthly Meeting

III. PRESIDENT'S REPORT

IV. DIRECTOR'S REPORT

V. CONSENT CALENDAR

The following items are included in the Consent Calendar subject to withdrawal at the request of a Commissioner:

("A" = Adopted; "D" = Disapproved) Disposition

Civic Design Review Committee Recommendations (11/20/89)

1) Motion to approve encroachment/flower stand at California and Drum Streets. Applicant: Mehrdad Hakimian/Phases I, II, III. A

2) Motion to approve 31 Balboa Electrification Substation/Public Utilities Commission/ Phase III. A

Street Artists Program Committee Recommendations (11/22/89)

3) Motion to approve requests by former certificate-holders for priority in issuance of certificate - Bernard Olderman, John Shaw, Tan Khoa Nguyen, Raoul Neri. A

V. CONSENT CALENDAR Disposition

Street Artists Recommendations (Continued)

4) Motion to approve requests by applicants for postponement of screening - Jean Rosen, Beatrice Anne Spiegel, Geri L. (Gmahling) van Gelderen, Barbara Lisa Pope, Gina Rapere. A

5) Motion to approve hearings on alleged violations of Street Artist Ordinance (findings and recommendations) - Hubert Emerson Ortis, Betty Bundschu, Robert Stone. A

Visual Arts Committee Recommendations (11/15/89)

6) Motion to approve the concept for Pier 7 presented by Steve Gilman with modifications as discussed. A

7) Motion to approve architectural drawings for Kezar Stadium gates by Alan Fleming and for artist to return to the Visual Arts Committee with color samples of metal. A

8) Motion to increase the design team fee for Market Street from $8,000 to $20,000. A

9) Motion to approve the exhibition RT: SFO/ Columbia scheduled January 18 - March 2, 1990. A

10) Motion to extend the contract with Genevieve Baird to September 30, 1990 and to increase the contract by $40,000 for the conservation of the Spanish American War Monument. A

11) Motion to change the wording in the Art Enrichment ordinance to eliminate the 5% specified for administration to create flexibility for the Commission to establish program funds for administration, art commissions, purchases, conservation, and maintenance. A

VI. COMMITTEE REPORTS

Finance Committee - Barbara Sklar, Chair

Visual Arts Committee - Anne Healy, Chair

Street Artists Program Committee - Daniel Genera, Chair

1) Report on Board of Supervisors action on Arts Commission request for street artist Christmas spaces.

Civic Design Review Committee - John Kriken, Chair

1) Report on status of Sunnydale Pump Station project and motion to rescind former Phase III approval.

State/Local Partnership Program Committee - Rai Okamoto, Chair

Festival Committee - Amalia Mesa-Bains, Chair

Music Committee - Vernon Alley, Chair

Neighborhood Arts Program Committee - Stanley Eichelbaum, Chair

Literature Committee - Stanley Eichelbaum, Chair

Theatre Committee - Kim Fowler, Chair

Moscone Joint Committee - Nancy Boas, Chair

Airport Joint Committee - Dodie Rosekrans, Chair

VII. UNFINISHED BUSINESS

VIII. NEW BUSINESS

IX. ADJOURNMENT

An Executive Session was held from 3:00 - 3:35 p.m. This Session was closed to the public. The Regular Meeting began at 3:45 p.m.

M I N U T E S
6 December 1989

ARTS COMMISSION REGULAR MONTHLY MEETING
Ballet Building, Dollar Board Room
455 Franklin Street at Fulton Street

President LaRocca called the meeting to order at 3:45 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Robert LaRocca	Vernon Alley
Nancy Boas	Kim Fowler
Stanley Eichelbaum	Dodie Rosekrans
Daniel Genera	Anne Healy
John Kriken	Amalia Mesa-Bains
Rai Okamoto	Barbara Sklar
Ex-Officio Present	**Ex-Officio Excused**
Keith Eickman	Steven Coulter
	Douglas Engmann
	Alexandra Phillips

II. APPROVAL OF MINUTES

President LaRocca made a correction to the Minutes of the Regular Monthly Meeting of 6 November, noting that on page 12, under Finance Committee Report, the correct date of the Committee meeting was October 27, Friday, and not November 3, Friday.

The following Resolution was MOVED by Commissioner ~~Alley~~ OKAMOTO, c.b.m. 01/10/90 Seconded, and unanimously ADOPTED:

RESOLUTION NO. 126-89-346: APPROVAL OF MINUTES ADOPTED
RESOLVED, that this Commission does hereby approve the Minutes of both the Special Meeting and the Regular Monthly Meeting of 6 November, 1989.

III. PRESIDENT'S REPORT

President LaRocca reported receiving a copy of a letter from the Consul General of the People's Republic of China to the Mayor's Office, protesting the placement of the Goddess of Democracy statue in Portsmouth Square in San Francisco. He noted the informational packets given to each Commissioner on this item, which will come before the full Commission in the near future.

IV. DIRECTOR'S REPORT

Director Isaacs reminded Commissioners of the upcoming Retreat on December 21, from 2:00 - 6:00 p.m., probably to take place at the Hotel Majestic. Finances and budget priorities of the Arts Commission will be the focus.

She also reported that the Arts Commission is being evicted from 45 Hyde Street in an inadvertent, positive consequence of the October 17 earthquake. The Main Library was heavily damaged and, as landlord of 45 Hyde Street, has had to move staff and books into these premises; and thus needs the space occupied by the Arts Commission.

The Arts Commission has no lease money, but, as the Mayor said, "There's a silver lining in every cloud". The City will have to grant the Commission some lease money, since there is no other option. Possibly, FEMA will contribute some funds.

Director Isaacs reported that she has worked with the Real Estate Department, and has toured some possible sites. She has seen the Hamm's Brewery building at 16th and Bryant. This location is inconvenient and inappropriate, in terms of staff needs and its distance from City Hall and the Civic Center.

Director Isaacs and some staff have viewed available space at 25 Van Ness Avenue, and all were impressed with the beauty, cleanness, and style of the building. It has many amenities lacking at 45 Hyde Street, e.g. janitorial services, heating, air-conditioning, elevators, 24 hour security guards, and meeting rooms. She will be working with Phil Aissen of Real Estate, putting together a lease during the next few days.

A supplemental appropriation to cover moving costs, telephone installation, and Real Estate's lease negotiation fee will need to be passed by the Board of Supervisors. The time frame will be approximately 2-3 months.

Director Isaacs stressed the need for the Commissioners and the community to appear at this hearing before the Board, in support.

Some more discussion followed, with Assistant Director Dennis Rumsey adding that compared to 45 Hyde Street, the Van Ness location was a corner office at the Pentagon, as opposed to reconnaissance in a war zone.

V. CONSENT CALENDAR

At the request of Commissioner Healy, Commissioner LaRocca removed item 11 from the consent calendar and referred it back to Committee for further study.

The following Motion was submitted by Commissioner Okamoto, Seconded, and unanimously Adopted.

RESOLUTION NO. 126-89-347: Consent Calendar Approval — ADOPTED

RESOLVED, that this Commission does hereby approve the following items on the Consent Calendar and their related Resolutions.

("A" = Adopted; "D" = Disapproved) — Disposition

Civic Design Review Committee Recommendations (11/20/89)

1) RESOLUTION NO. 126-89-348: Motion to approve encroachment/flower stand at California and Drum Streets. Applicant: Mehrdad Hakimian/Phases I II, III. — A

2) RESOLUTION NO. 126-89-349: Motion to approve 31 Balboa Electrification Substation/Public Utilities Commission/ Phase III. — A

Street Artists Program Committee Recommendations (11/22/89)

3) RESOLUTION NO. 126-89-350: Motion to approve requests by former certificate-holders for priority in issuance of certificate: Bernard Olderman, John Shaw, Tan Khoa Nguyen, Raoul Neri. — A

4) RESOLUTION NO. 126-89-351: Motion to approve requests by applicants for postponement of screening: Jean Rosen, Beatrice Anne Spiegel, Geri L. (Gmahling) van Gelderen, Barbara Lisa Pope, Gina Rapere. — A

V. CONSENT CALENDAR/Street Artists Recommendations (Continued)

5) RESOLUTION NO. 126-89-352: Motion to approve hearings on alleged violations of Street Artist Ordinance (findings and recommendations): Hubert Emerson Ortis, Betty Bundschu, Robert Stone. A

Visual Arts Committee Recommendations (11/15/89)

6) RESOLUTION NO. 126-89-353: Motion to approve the concept for Pier 7 presented by Steve Gilman with modifications as discussed. A

7) RESOLUTION NO. 126-89-354: Motion to approve architectural drawings for Kezar Stadium gates by Alan Fleming and for artist to return to the Visual Arts Committee with color samples of metal. A

8) RESOLUTION NO. 126-89-355: Motion to increase the design team fee for Market Street from $8,000 to $20,000. A

9) RESOLUTION NO. 126-89-356: Motion to approve the exhibition RT: SFO/Columbia scheduled January 18 - March 2, 1990. A

10) RESOLUTION NO. 126-89-357: Motion to extend the contract with Genevieve Baird to September 30, 1990 and to increase the contract by $40,000 for the conservation of the Spanish American War Monument. A

11) Item Deleted, referred back to Committee.

END OF CONSENT CALENDAR

VI. COMMITTEE REPORTS

Finance Committee - Barbara Sklar, Chair

The Commissioners voted unanimously to place the following four items on the Agenda.

The following Resolutions were MOVED by Commissioner Boas, SECONDED, and unanimously ADOPTED as follows:

VI. COMMITTEE REPORTS/Finance Committee (Continued)

RESOLUTION NO. 126-89-358: Motion in support of the Arts Festival Committee's recommendation to expend $10,000 from the Public Art Fund in support of a special project to link under-represented neighborhood schools, not currently participating in the Youth Arts Festival, with community arts organizations to leverage schools' participation in the Youth Arts Festival; the amount is intended to support up to four schools' participation at $2,500.00 each; said funding of $10,000 to be transferred to the Arts Festival account. ADOPTED

RESOLUTION NO. 126-89-359: Motion to authorize the Director of Cultural Affairs to apply for, accept, and expend, through the Friends of the San Francisco Arts Commission, funds for San Francisco Arts Commission Gallery program expenses to: Security Pacific Bank for $15,000.00; Bank of America for $2,500.00; and Jewett Foundation for $7,500.00. ADOPTED

RESOLUTION NO. 126-89-360: Motion to endorse work contracts for the Arts Policy Plan, approved in State/Local Partnership Program Committee Meeting on November 21, in the following amounts: ADOPTED

Elizabeth Kennedy	$4,090.00
Devorah Major	875.00
Public Research Institute, S.F. State U.	5,514.00
Jean Wong, Program Asst.	5,570.00
Total	$16,049.00

RESOLUTION NO. 126-89-361: Motion in support of Director Claire Isaacs' search for Arts Commission space in the Civic Center area; for various reasons of accessibility and the arts presence; for enough work and meeting space for existing staff together under one roof; and for storage for the City art collection which is in jeopardy. ADOPTED

Commissioner Boas stated that the upcoming Retreat will provide an opportunity to look closely at the overall financial priorities of the Arts Commission. She stated that having to make decisions with only fragments of information at a time has been frustrating.

VI. COMMITTEE REPORTS (Continued)

Visual Arts Committee - Anne Healy, Chair

No report.

Street Artists Program Committee - Daniel Genera, Chair

Program Director Howard Lazar reported on the Street Artists' victory before the Board of Supervisors on November 13, with regard to the Christmas selling spaces on Stockton Street. He thanked the Commissioners on behalf of the artists for their support. The item went before the Public Works Committee that morning, was passed, and was put on the Agenda for the full Board that same afternoon, enabling the spaces to become available on the day after Thanksgiving, the most profitable selling day in the pre-Christmas season. 81 Street Artists appeared before the Committee that morning, and 35 remained for the full Board meeting in the evening.

Commissioners voted unanimously to place the following item on the Agenda.

The following Resolution was MOVED by Commissioner Genera, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 12-89-362: Motion to approve issuance of Certificate to former certificate holder Joseph Beckman. ADOPTED

Civic Design Review Committee - John Kriken, Chair

1) Report on Status of Sunnydale Pump Station Project and Motion to Rescind Former Phase III Approval

Public Art Curator Jill Manton reported that the Clean Water Program has combined landscaping and irrigation with the Art Enrichment Budget for this project.

Commissioner LaRocca has advised the artist against including landscaping and irrigation, as it cannot be done with $180,000.00, the amount of money available. He advised her to revise her design to fit within the Art Enrichment budget. She is doing this.

VI. COMMITTEE REPORTS/Civic Design/Sunnydale Pump Station Discussion (Continued)

The landscaping issue came before the Civic Design Review Committee, where the legal aspects of rescinding a former design approval were discussed. As requested, Ms. Manton researched this with the City Attorney's Office and is awaiting a response from Kathryn Pennypacker.

Commissioner Okamoto stated that if a project is built that is conditionally approved by the Planning Commission, and any of the conditions are not met, first there is negotiation and discussion, and if there is no response, the party is taken to court.

Commissioner Kriken said some action is warranted on the part of Bay Conservation Development Commission (BCDC), because shoreline improvement is in their purview.

Ms. Manton responded that she spoke with Bob Merrill of BCDC, who checked with their legal counsel, and told Ms. Manton that it would not affect the BCDC permit, because the permit that was granted to the Clean Water Program in February, 1989 had approved the access provided in the revised design appearing in the construction documents. Arts Commission approval was necessary at the time of the filing for a permit by BCDC, and since they had it, nothing the Arts Commission does now can affect the standing of the project with BCDC.

Commissioner Kriken stated he felt this was not accurate because Civic Design would never have approved jersey barriers in light of what has happened. He stated he would check into this.

End of Discussion.

The following Resolution was MOVED by Commissioner Kriken, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 126-89-363: Motion to Rescind Resolution No. 125-88-435, which granted Phase III Design Approval for the Sunnydale Pump Station Project: ADOPTED

VI. COMMITTEE REPORTS/Civic Design/
Resolution no. 126-89-363 (Continued)

WHEREAS, the approval dated December 5, 1988, specifically indicated that the Art Enrichment was to be integrated as part of the overall project design and

WHEREAS, the landscape and irrigation design represented in the contract documents and specifications bid upon by the project contractor do not represent the design approved by the Arts Commission and

WHEREAS, the Clean Water Program has reduced the combined landscape and irrigation budget to a total of $180,000.00 based upon the bid submitted by the project contractor for the landscape and irrigation design represented in the contract documents and

WHEREAS, the design represented in the contract documents consists of a simple jersey barrier with a strip of asphalt and landscaping and

WHEREAS, this design had previously been rejected as unacceptable by both the Arts Commission's Civic Design Review Committee and the Design Review Board of the Bay Conservation Development Commission and

WHEREAS, the current budget of $180,000.00 is not adequate to effectively landscape and irrigate a project that encompasses 1,700 feet along the bay,

THEREFORE, Be it resolved that this Commission does hereby rescind its former Resolution conferring Phase III approval in recognition of the fact that the construction documents differ from that which was formerly approved by the Arts Commission and that the greatly reduced budget will not allow for a landscape and irrigation design that would be appropriate to this site.

State/Local Partnership Program Committee - Rai Okamoto, Chair

Commissioner Okamoto reported that the most recent version of the Arts Policy Plan will be forwarded to the original focus group members, some new cluster groups, and interested members of the public. After all comments and suggestions have been incorporated, the full Draft will be released as a Plan for Citizen Review.

The State/Local Program budget will be an Agenda item for the December 21 Retreat.

VI. COMMITTEE REPORTS/State/Local Program (Continued)

Richard Reineccius, State/Local Advisory Board member, reported that most of the remaining budget of the Arts and Tourism Director of the Performing Arts Services (PAS) has been earmarked for post-earthquake promotion for the arts. Ads will be placed on Muni bus shelters as post-earthquake assurance that performing and visual arts organizations are open and operating.

Commissioner Boas inquired as to whether (PAS) could act in time to get these ads up for the Holiday season, which is crucial to attendance at events.

Director Isaacs stated that she would write a letter in support of this, as it is precisely what PAS is funded to do.

Commissioner Okamoto stated that he wonders whether or not the Bureau of Building Inspection will reverse its position on liberalizing the Building Code pertaining to artist live-work spaces. Two years ago, the code stated that artists would not have to meet the full seismic requirements for operation. He inquired as to whether or not anyone knows if, post-earthquake, standards will become more strict.

Discussion followed, during which Mr. Reineccius stated that the Planning Commission will be taking this up. The Arts Commission will adopt a 'wait-and-see' attitude.

The Mission Bay Cultural Center is still a Program item. State/Local Program Coordinator Leah Forbes reported that there may be an announcement by the developer this coming Thursday, at a regular Planning Commission Meeting. She will attend and report back.

Mr. Reineccius reported that the Planning Commission is holding up a permit for occupancy for the Alcazar Theatre, due to non-compliance with some of the conditions. However, the developer has obtained a permit for public assembly for the theatre.

Festival Committee - Amalia Mesa-Bains, Chair

Director Isaacs reported in Commissioner Mesa-Bains' absence. She briefly discussed Arts Commission support of the Youth Arts Festival, and the priority of getting inner-city schools to participate in it. Today's Resolution, passed in Finance Committee Report, will greatly enable this.

VI. COMMITTEE REPORTS/Festival Committee (Continued)

Some discussion occurred concerning funding and linkages between schools and Community Centers.

Commissioner Boas mentioned that in a bulletin she had recently received concerning Festival 2000, the Arts Commission was thanked for "inspiring" the Festival. She noted that in spite of numerous communications with the Festival 2000 staff and fairly lengthy discussion during Director Lenny Sloan's presentation at the November 6 meeting, the Arts Commission's involvement is still not being credited appropriately.

Festival Consultant Anne Smith responded that a box will be present in subsequent publications where the relationship between Festival 2000, the Arts Commission, Grants For The Arts, the Multi-Cultural Arts Consortium, will be outlined. The April issue will profile the Arts Commission's and Anne Smith's role in the Festival.

She described her activities of the past week as being the core of her assignment, i.e. facilitating relationships among commissioned artists and potential presenters. She has met with the National Performance Network in Oakland.

Anne Smith stated that there are 14 staff for Festival 2000, half of whom are part-time.

Music Committee - Vernon Alley, Chair

Commissioner Eichelbaum reported in Chair Alley's absence. The Committee has been reviewing lists of possible artists for next year's POPS Program.

Director Isaacs reported that John Keiser and Amy Layman of the Symphony were at the Committee Meeting. The Symphony's marketing study shows a downward trend of a loss of 3,000 seats in 1987-88, and another 3,000 in 1988-89. They recommended the Committee look at the profile of its audience, which is getting older, and begin to look at acts which would attract a younger audience.

Director Isaacs reported on their further recommendations: The opening night content was lackluster and needs more excitement and variety. The classical music selections were too obscure for audience taste; more familiar selections are needed.

Some more discussion followed concerning new ideas for next year's Program.

VI. COMMITTEE REPORTS/Music Committee (Continued)

Commissioner Eichelbaum reported that the newly renovated pipe organ at the Civic Auditorium was completely destroyed in the October 17 earthquake, when a wall fell on it, causing $300,000.00 worth of damage.

Director Isaacs reported that $225,000.00 in FEMA money will be forthcoming.

The Committee voted to send a letter from the Arts Commission, to Chief Administrative Officer Rudy Nothenberg, urging him to contribute $75,000.00 toward funding the balance of the restoration, since the pipe organ is under his purview.

The Commissioners voted unanimously to place the following item on the Agenda.

The following Resolution was MOVED by Commissioner Okamoto, SECONDED, and unanimously ADOPTED:

RESOLUTION NO. 126-89-364: WHEREAS, the Civic Auditorium pipe organ, badly damaged in the October 17 earthquake, is of great importance to the musical and cultural history of San Francisco, the Arts Commission does hereby direct the Director of Cultural Affairs to send a letter to Chief Administrative Officer Rudy Nothenburg in support of his contributing $75,000.00 to its restoration. ADOPTED

Neighborhood Arts Program Committee - Stanley Eichelbaum, Chair

Commissioner Eichelbaum reported that the World Premier of "The Wild Gardens of the Loup Garou" will take place on Friday, December 8, at the Bayview Opera House.

Jeanne Bogardus, Executive Director of the Friends of the SFAC urged the Commissioners to attend. Richard Reineccius, having heard part of the rehearsal, did likewise.

Director Isaacs praised Assistant NAP Director Fe Bongolan for carrying on in the absence of a Program Director, particularly in the renovation and maintenance of the Cultural Center buildings.

VI. COMMITTEE REPORTS/NAP (Continued)

Director Isaacs announced the appointment of Anne Smith as interim Coordinator of Community Relations and Festivals, for three to four months, starting the second week in January. Her employment will include her duties with Festival 2000, the Youth Arts Festival, and her duties with the neighborhood Cultural Centers.

The Commissioners have expressed the wish to take a close look at the Neighborhood Arts Program, and Anne Smith will serve this purpose as a liaison to the communities which the Cultural Centers serve.

Director Isaacs added that she has confidence in Anne Smith as a link to the multi-cultural community, where she is highly thought of. Ms. Smith has stated she believes this will deepen her understanding of this community in terms of her responsibility to Festival 2000. Director Isaacs distributed a copy of Ms. Smith's vitae (see attached).

Commissioner Genera announced that Hospitality House, which runs an art program for the homeless, currently has an exhibition at 25 Van Ness Avenue. He urged the Commissioners to go see it. The Arts Commission gives some funding to this Program, under NAP auspices.

Commissioner Kriken stated that he wished Commissioners to have access to the methodology of the interviewing process used by Ms. Smith in surveying the community. He noted that the community interviews should be standardized.

Director Isaacs responded that she and Commissioner Kriken should talk further, as she would welcome his suggestions.

Literature Committee - Stanley Eichelbaum, Chair

No report.

Theatre Committee - Kim Fowler, Chair

No report.

Moscone Joint Committee - Nancy Boas, Chair

No report.

VI. COMMITTEE REPORTS/Continued

Airport Joint Committee - Dodie Rosekrans, Chair

No report.

End of Committee Reports.

VII. UNFINISHED BUSINESS

The Goddess of Democracy Statue

Commissioner Eickman wished to make a brief report on what happened at the Recreation and Parks Commission Meeting, on November 16, of which he is President, as this matter will soon come before the Arts Commission.

The staff initially recommended not to approve the statue placement in Portsmouth Square on a land use issue only.

By the time of the November 16 meeting, the issue had gained considerable political support, necessitating moving the meeting to the County Fair Building to accommodate the large number of people wishing to attend.

At that meeting, Commissioner Eickman introduced a Resolution stating that the Commission approved the statue in principle, but a suitable location must still be found. He felt that Portsmouth Square was too small for a 15 and 1/2 foot tall statue. However, the Resolution was amended to recommend it be placed there, two Commissioners switched their vote in favor of this placement, and so it was approved.

Now that the location has been determined, the Arts Commission and its Visual Arts Committee must make a recommendation as to the nature of the actual statue, including its size.

Portsmouth Square will be renovated over the next two years, so this statue issue will not be decided immediately. Eventually, however, it will reach the Arts Commission.

Director Isaacs reported that Recreation and Parks Commission staff will give a presentation on the Park location of the statue, to the Visual Arts Committee, at its December meeting. The first possible hearing on the statue would not be until the January Visual Arts Committee Meeting.

VII. UNFINISHED BUSINESS (Continued)

Some more discussion occurred regarding the size of the statue, its aesthetic merit, and other similar requests for statue placements, with political connotations.

VIII. NEW BUSINESS

Director Isaacs invited the Commissioners to the staff party on December 11, 3-5 p.m., at 45 Hyde Street. The Arts Commission is collecting toys for tots, and the "price of admission" is a toy.

IX. ADJOURNMENT

There being no further business, the meeting adjourned at 5:15 p.m.

Submitted By:

Lemora Martin

Lemora Martin
Acting Commission Secretary

Approved: _____ Date: Dec 15, 1989
Claire N. Isaacs
Director of Cultural Affairs

RESUME

ANNE WILHELEN SMITH

232 Precita Ave, San Francisco, California 94110
(415)648-3088

WORK EXPERIENCE

1972 - Present - **ARTS CONSULTANT** (***See Project List Since 1985)***

May 1981 - August 1985-**ASSOCIATE ADMINISTRATOR,** California Arts Council, Sacramento
November 1983 - August 1985 - Organizational Grants Program: **ASSOCIATE MANAGER:**
-organized and implemented systems for management of grants application processing, evaluation and reporting; coordinated grants panels schedules; set up grants applicant interview process for over 600 interviews per year. Additionally served as **DANCE(83-85), and MUSIC ('83-84)PROGRAM ADMINISTRATOR** evaluating applications for panel review, monitoring performances and obtaining first hand statewide knowledge of music and dance organizations of all budget levels.
May 1981 - October 1983- **PERFORMING ARTS TOURING COORDINATOR**
-Statewide Touring program administration and evaluation of applicants, grantees, and presenters. Developed program application, guideline and evaluation materials. Organized and conducted program orientation for artists and presenters, review panels, artists tour marketing workshops, dissemination of public information including edit of annual program directory .

January 1980 - May 1981 - **DIRECTOR,** New Performance Gallery, San Francisco
Created a clearer public image for an emerging arts center; set up and supervised organizational systems for facility operation, public relations, marketing of Oberlin Dance Collective company performances , in addition to the facility's dance classes, space rental and sponsorship programs.

1975-1978 - **DIRECTOR,** SummerDance Festival, San Francisco
Development and Administration of joint performance season of Dance Spectrum, Pacific Ballet, Xoregos Company, and Oakland Ballet(with invited guest companies)at 1,000 seat Palace of Fine Arts Theater. Responsible for monitoring of budgets, public relations, marketing and publications, fundraising, faciltiation of meetings and programming activity of the four company artistic directors; scheduling technical/dress rehearsals for all festival participants(was also Stage Manager in 1978). Simultaneous with position as Manager for Dance Spectrum.

1973 - 1979 - **GENERAL MANAGER**, Carlos Carvajal's Dance Spectrum, San Francisco
Nutured development of small ballet company from studio concerts to multi-program, 50 performance home series and Western States touring season. Producer of company's major San Francisco dance events and repertory. Supervision of marketing, communications, publications, tour booking, budgets, personnel, contracts, and fundraising. Generally responsible for administration of organization's activities and relationships.

1971 - 1972 - **ADMINISTRATIVE CONSULTANT**, New Arts Management, New York, N.Y.
Press relations, budgeting, tour management for The Performance Group, Charles Ludlam & the Ridiculous Theatrical Company, Meredith Monk/ The House, and Eglevsky Ballet.

1963-1972-**ENGLISH/SPEECH/HUMANITIES/THEATERARTS INSTRUCTOR**,Freeport, NY
Developed and taught curricula for grades 10-12 at public high school. Programmed and coordinated arts field trips to New York City, assembly programs. Advisor to Drama Club.

RELATED BACKGROUND
Advisory Review Panelist, California Arts Council, 1980; member, Boards of Directors: Bay Area Lawyers for the Arts (1976-1981); San Francisco Bay Area Dance Coalition (1977-1981), California Association of Dance Companies (1976 -1981, Annual Conference Chairperson in 1977 and 1981); Khadra International Folk Ballet(1985-89); Chairperson, CETA PSE Coalition, San Francisco(1980-81). Advisory Committee, San Francisco Ethnic Dance Festival(1985-89)

CURRENT PROFESSIONAL AFFILIATIONS
Member, Board of Directors: California Confederation of the Arts; Chanticleer; San Francisco Girls Chorus, San Diego Performances. Chairperson, Dance California. Member, Managment Committee of San Francisco Arts Plan. Other Memberships: Dance U.S.A., Dance Bay Area, Western Alliance of Arts Administrators, Association of American Presenters

EDUCATIONAL BACKGROUND
B.A. English/ Theatre Arts/Education; State University of New York, Albany, 1962
M.A. Contemporary Humanities & Curriculum Development; Columbia University, 1971

ANNE W. SMITH
ARTS CONSULTING SERVICES

Client List by Discipline 1985-1989

DANCE

Berkeley Conservatory Ballet Berkeley
Centerspace Dance Foundation San Francisco
Chitresh Das Dance Company San Anselmo
Dance California Los Angeles, San Francisco
Dance Teacher Now Davis
Dance Through Time San Rafael
Dimensions Dance Theater Oakland
Rhapsody in Taps Los Angeles
Rosa Montoya Bailes Flamencos San Francisco
San Diego Performances San Diego
Tandy Beal & Bobby McFerrin Santa Cruz
Theater Flamenco San Francisco

MUSIC

Ali Akbar College of Music San Rafael
Chanticleer San Francisco.
San Francisco Girls Chorus San Francisco
Sukay, Music of the Andes San Francisco

MULTI-DISCIPLINE

Artsreach, UCLA Extension Los Angeles
Arts Commission of San Francisco San Francisco
Business Volunteers for the Arts San Francisco
California Arts Council Sacramento
California State Department of Corrections Sacramento.
Centro Cultural de la Raza San Diego
Intersection Center for the Arts San Francisco.
Performing Arts Services (PASS) San Francisco.
Public Arts Advisory Council, County of San Diego San Diego

THEATER

Nightletter Theatre Berkeley.
Frohmann Academy/American Musical Theater Festival Monterey
Pacific Jewish Theater Berkeley
World of Tales Marin

VISUAL ARTS

Galeria de la Raza/Studio 24 San Francisco
Lillian Paley Center for Visual Arts Oakland
Ebony Museum Oakland

ANNE W. SMITH **Arts Consultant**

CURRENT CONSULTANCIES (October 1989)

Chitresh Das Dance Company, San Anselmo.
Professional Kathak Dance Company. Planning, Organizational & Fundraising Development

Dimensions Dance Theater, Oakland
Professional Black Dance Company. Planning and Board Training. Outreach and Image Development

Intersection, San Francisco.
Experimental Arts Center. Audience Development and Community Outreach

San Francisco Arts Commission/ and San Francisco County Fair
Regional Arts Festival and Flower Exhibition. Plan and facilitate collaborative event.

San Francisco Arts Commission/ Festival 2000
Project Facilitation and commissioning/touring development for 1990 arts festival with international scope.

Lillian Paley Center for Visual Arts, Oakland
Long Range Planning and Board Development

Ebony Museum of Arts, Oakland
Long Range Planning and Board Development

World of Tales, Marin
Planning, Board Development and Fundraising

Rhapsody in Taps, Los Angeles
Project Development and Fundraising

ANNE W. SMITH
ARTS CONSULTING SERVICES

Bio-Sketch

Arts Consultant for organizational planning, facilitation, teaching, community outreach, fundraising, and special project development. Established full-time independent business in 1985 to serve performing, visual and literary arts institutions and agencies. Based in San Francisco Bay Area, and available for arts consulting anywhere in U.S.

Born Los Angeles 1941, daughter of African-American writer-journalists William T. and Helen C. Smith. Reared in Vermont and New York. B.A. English & Speech, SUNY, Albany. M.A., Contemporary Humanities & Curriculum Development, Columbia University. Permanent Teaching Certificate for Secondary English, New York State.

Work Experience includes positions of: high school instructor in English, Speech, Humanities and Theater (New York, 1963 - 1972) ; general manager of a professional ballet company (San Francisco,1973 - 1979); manager of an experimental arts facility (San Francisco, 1980-81); producer of special projects including arts fairs and festivals (California, 1972 - present); touring and organizational grants program management at the California Arts Council, a state agency (Sacramento, 1981-'85).

Volunteer community service includes present positions of Chairperson for Dance California, trustee for several arts boards and member of the Management Committee for the City of San Francisco's Arts Plan.

Resumé, Description of Services, List of Consultancies, Presentation of Qualifications are available on request.

SPECIAL MEETING
ARTS COMMISSION
21 December 1989

Hotel Majestic Board Room
1500 Sutter Street at Gough
2:00 - 6:00 p.m.

I. ROLL CALL

II. PRESIDENT'S REPORT

III. DIRECTOR'S REPORT

IV. FINANCE COMMITTEE RECOMMENDATIONS

1. Presentation of FY 1989-1990

   (Current Level)
   Dennis Rumsey

2. Analysis of Selected Program Budgets
   Claire Isaacs

3. 1990-1991 Budget:
   a) Time Frame
   b) Mayor's Instructions
   c) Expectations for Limitations/Growth

4. Budget Issues, 1990-1991
   a) Program Analysis
   b) Staffing Needs
   c) Other Budget Needs

5. Salary Comparisons: Arts Commission and other Agencies

V. UNFINISHED BUSINESS

VI. NEW BUSINESS

VII. ADJOURNMENT

M I N U T E S
21 December 1989

ARTS COMMISSION SPECIAL MEETING
Hotel Majestic Board Room
1500 Sutter Street at Gough
2:00 - 6:00 p.m.

Director Claire Isaacs called the meeting to order at 2:30 p.m.

I. ROLL CALL

Commissioners Present	Commissioners Excused
Robert LaRocca	John Kriken
Nancy Boas (arr. 2:45 p.m.)	
Vernon Alley	
Stanley Eichelbaum	
Kim Fowler	
Daniel Genera (arr. 2:45 p.m./dep. 5:45 p.m.)	
Anne Healy	
Amalia Mesa-Bains	
Rai Okamoto	
Dodie Rosekrans	
Barbara Sklar	

Ex-Officio Present	Ex-Officio Excused
None	Steven Coulter
	Douglas Engmann
	Keith Eickman
	Alexandra Phillips

Others Present
Leah Forbes, State/Local Partnership Program Coordinator
Richard Reineccius, Member, State/Local Advisory Board and Director, Julian Theatre

II. PRESIDENT'S REPORT

None.

III. DIRECTOR'S REPORT

Director Isaacs reported on rear wall damage to a building at Turk and Fillmore, a consequence of the October 17 earthquake, and under the Arts Commission's jurisdiction. Repair funds will come from FEMA.

She also reported on the progress of the lease for the new Arts Commission headquarters at 25 Van Ness Avenue. Her objective is to have the Arts Commission, State/Local, and ArtHouse staffs all located there, on one lease.

Other City agencies at 25 Van Ness wish to share the basement meeting rooms with the Arts Commission, ensuring maximum utilization of this space, and justifying the Arts Commission's wish to include it in the lease.

Commissioner Sklar requested that Commisioners be kept up-to-date on all developments concerning this relocation.

IV. FINANCE COMMITTEE RECOMMENDATIONS

Director Isaacs changed the order of Agenda Items, awaiting materials from the Reproduction Bureau.

1. STATE/LOCAL PARTNERSHIP PROGRAM

Committee Chair Rai Okamoto turned the presentation over to State/Local Program Coordinator Leah Forbes. She reported that the primary cash flow problem occurs at the end of the fiscal year in June, when the California Arts Council (CAC) goes into the last funding cycle of its State/Local Program, and during the first quarter of the new fiscal year. In the upcoming 1990-91 allocation, the state is not providing a block grant upfront for operating expenses for any local partners; meaning the Program must spend money and be reimbursed on a dollar-for-dollar basis. They are committing $12,000.00 for general support, but it must be spent before it can be received. The baseline operations budget, minus special projects, is $55,000.00 per year, including rent. If this is pro-rated over the first quarter, with the amount billed to the CAC calculated, the Program is still short $17,500.00 from July through November. By December, the Public Art Fund (PAF) monies are available. The Program needs $37,000.00 more per year to operate on than it has. This year, $30,000.00 in PAF monies have been allocated.

Some discussion occurred. Director Isaacs stated that getting a General Fund allocation for State/Local would solve many of the problems.

Leah Forbes briefly summarized the history of State/Local, originally offered voluntarily to counties and paid for by the CAC. In 1986, the Arts Commission voted to take on State/Local as a bonafide program, with the expectation that the Local Partner would match a portion of the funds. She distributed a Program Description (see attached).

Leah Forbes departed at 3:00 p.m., following her presentation.

2. 1990-1991 BUDGET
GENERAL FUND REQUESTS

a) Time Frame
Director Isaacs stated that today would be devoted to extracting a "wish list" from the Commission, which she and Assistant Director Dennis Rumsey would pare down. On January 8, at the next regular monthly meeting, they would make a presentation for the Commission's approval. By mid-January, the staff documents must be developed for presentation to the Mayor's Office. February 14 is the deadline for final budget submission.

b) Mayor's Instructions
Director Isaacs referred Commissioners to Appendix C-1, Analysis of Budget Issues. (See attached document "Time Frame: Arts Commission Budget - General Fund Submission")

c) Expectations for Limitations/Growth
See page 10, paragraph 5 for discussion.

3. PRESENTATION OF FY 1989-1990 - Dennis Rumsey

Director Isaacs referred everyone to the document, "Budget Fiscal Year 1989-1990". (See attached). She briefly described three basic categories of General Fund Allocations:

I. General, including salaries/fringes, Programs, and Operations

II. Municipal Symphony Fund

III. Street Artists Program

Malcolm Kimberlin arrived with the blown up charts, and these were presented. The above allocations were discussed.

Dennis Rumsey distributed revised pages to Commissioners and described these changes, continuing the presentation:

Page 3, Administration
Referring to page 3, Administrative Operations expenses were briefly described. Overall Administrative expenses are just under $300,000.00 per year.

Page 4, Art Enrichment
Art Enrichment is paid for from the Percent for Art, and there is no General Fund allocation. PAF is used for special expenses such as printing, conferences, etc. which cannot be afforded from the administrative 5% of the Percent for Art. Salaries and general operating are paid by the 5% administrative portion. Thus, there are limited funds for salaries and due to this, the Controller will not approve making the Art in Public Places curatorial positions permanent as funds cannot be projected far enough in advance to guarantee permanent salaries and fringe benefits. The two positions are therefore Limited Tenure. A goal is to receive a General Fund allocation for one of the positions, thus guaranteeing one fulltime position and freeing up funds for other administrative expenses from the Percent for Art income.

Commissioner Healy clarified that the General Fund money comes from the tax base, Public Art Fund money comes from the POPS, and Art Enrichment money comes from the Percent For Art Ordinance.

Page 5, Gallery
Mr. Rumsey described the Expenses and Income, most of the latter coming from the General Fund.

Page 6, City Collection
Mr. Rumsey described the Expenses and Income. The General Fund provides funding for one salary and fringe benefits for the Collections Manager. There are no administrative or operations expenses allocated. Some of the present expenditure is made up from the Administration's budget (e.g. copiers, telephones) and some from the PAF (e.g. matting and framing, transportation, installation, etc.).

Commissioner Eichelbaum inquired as the the source of funds for purchasing new art. Director Isaacs responded that this comes from the Percent For Art and Festival Purchases. This latter was a General Fund line item in the budget until 1978, when Proposition 13 ended it. For the past two years, the combined State and PAF allocations supported Festival purchases; $10,000.00, and $6,000.00, respectively. There is currently no General Fund allocation for art purchases.

Page 7, Neighborhood Arts Program (NAP)
Mr. Rumsey stated that the General Fund provides two salaries/fringes, $85,468.00, and some administrative expenses. In addition, NAP supports many programs in the Community, footnoted in three categories: Neighborhood Festivals (a), Resources Projects (b), and Other

Programs (c). $139,500.00 is from Grants-For-The-Arts, but this goes out to the Programs listed in footnote (c). NAP is a conduit for this money.

Commissioner Boas wished to be given an example of a Grants-For-The Arts allocation.

In response, Commissioner Mesa-Bains stated that only certain communities receive the Cultural Centers: Western Addition, Mission, Bayview, etc. Other communities also need Arts Commission support, for which there is no General Fund or other money. Therefore, NAP receives Grants-For-The-Arts funds for administration, and the Arts Commission, through its decision-making and community outreach, reallocates the funds. Community groups come to NAP Committee meetings with presentations and make requests. The organizations listed under (c) represent Arts Commission presence in the rest of the City, outside the Cultural Centers.

Page 8, Street Artists
This Program is entirely self-supporting, paid for by licensing fees. Brief discussion occurred.

Page 9, State/Local Partnership
Director Isaacs noted that under Income, Other Grants, $18,499 is the amount of money referred to earlier that the Program lacks.

Dennis Rumsey stated that State/Local does not have a General Fund allocation. The supplemental of $30,000.00 is to finish the Arts Policy Plan.

Considerable discussion occurred concerning clarification of the purpose of State/Local, and its possible renaming and being subsumed into the Arts Commission structure.

Commissioner Mesa-Bains inquired as to why the Arts Commission needs to have a State/Local Partnership Program, since it is not mandated; and, whether the function is to keep the Arts Commission (AC) in better working contact with the state, or is it simply to get money from the state to do programs that the AC thinks are important; or are any of the programs being done under State/Local such that they could be done under a revisioned Community Neighborhood Arts Program, e.g. ArtHouse. What is the difference between what State/Local does now, and what it did when all the money came from the state? The AC needs to assess whether or not the

relationship has changed so drastically with the state that there may not be a need to continue doing this Program. The components need to be examined to determine which ones can be subsumed into the AC, and which ones can be let loose, if they are no longer fiscally reasonable.

Director Isaacs noted that while the state's contribution becomes smaller every year, next year the guidelines are up for revision, and a statewide effort is underway to increase the CAC S/L grant substantially.

She stated that historically, State/Local was taken on by the Commission to do advocacy and planning, because the AC has no program doing it; because those advocating for it would have formed their own separate arts council at the time, and the AC felt that it was better to join forces than to have a rival.

Director Isaacs proposed a roundtable discussion involving NAP and State/Local, in the near future, where these issues can be discussed and long range planning can be done. She said today's objective is dealing with the General Fund budget.

Commissioner Sklar stated, with several other Commissioners concurring, that the purpose of today's meeting was to identify those areas where the Commissioners want more analysis. She and several Commissioners stated their priorities for in-depth analysis:

a) State/Local and NAP; exploring feasibility of combining their functions under one program,

b) A General Fund allocation for Art Enrichment salaries,

c) AC relationship with Grants-For-The-Arts,

d) AC relationship with the Friends of the SFAC.

Commissioners agreed to proceed with Mr. Rumsey's presentation, and then take up these items.

Page 10, Arts Festival
Mr. Rumsey described the items under Expense and Income. Brief discussion occurred.

Pages 11,12,13,14,15, Other Income and Expense
Mr. Rumsey described other expenses, including: (Page 11)

discretionary funds supplied by the PAF, such as meeting cash flow problems of the Cultural Centers, State/Local salaries, etc., until grant checks arrive, paying for AC staff conference attendance, etc.; (Page 12) office computerization; (page 13) renovation and repairs expenses at the Cultural Centers, funds for which the AC is a conduit; (page 14) salary for Julie Cheung, Curatorial Aide at the Chinese Cultural Center; (page 15) income from Art Enrichment Special Fund, should all contracts be accomplished this year.

Discussion of Art Enrichment occurred. Commissioner Sklar noted that if this projected income, $1,837,300.00 were shown alongside AC salaries/fringes total of $454,113.00, (page 1) it would be apparent how understaffed the AC really is.

Page 16, Public Art Fund
Mr. Rumsey noted Finance Committee Chair Sklar had requested monthly updates on PAF allocations. He stated that allocations-to-date are $174,314, with a balance of $95,043. Some discussion of POPS allocations occurred.

Pages 17, 18, Program Expenses and Income
Page 17: This is a complete listing of all AC Program expenses for 1989-90, both actual and projected, totalling $4,249,450. This comes to about $3,000,000.00 in excess of what the General Fund provides for AC operating expenses. Page 18: Program income, totalling $4,249,450.

End of Presentation.

4. ANALYSIS OF SELECTED PROGRAM BUDGETS AND DISCUSSION OF BUDGET ISSUES 1990-91 - Claire Isaacs

Director Isaacs referred to the document, "Requests and Recommendations for General Fund Increases 1990/91" (see attached). She presented these requests, program by program. These are not augmentations, but increases that are needed to maintain the status quo.

Commissioner Boas noted that as each Program's needs are identified, it should also be noted whether the funds must come out of the General Fund or whether there are other sources. She cited the Gallery as being particularly successful in finding outside sources to meet programming needs.

Discussion occurred regarding the salary level and status of the Art Enrichment (Art In Public Places) Curator

positions. They are temporary due to lack of sufficient long-term projection for funding. Visual Arts Committee (VAC) Chair Anne Healy reported that regarding the Percent for Art Ordinance, at yesterday's meeting it was decided not to request a piecemeal change which would address only the administrative percentage (5% of the Percent for Art) but with a complete package dealing with all of the issues of public art, including funding.

Commissioner Mesa-Bains spoke to the need to show how the Public Art Program is revenue producing for the City. Many tourists experience San Francisco as a direct result of the public art presence in the City, yet the AC has been unable to maximize this; to be seen as having created something that is worth supporting.

Considerable discussion of the State/Local Partnership Program ensued. Commissioners felt that the name of this Program is problematic, not really stating what it does, e.g. it is more 'local' than 'state'; that $37,154 is a large sum of money to be requesting, and that in-depth analysis is needed prior to any request. Director Isaacs noted that this request comes from the S/L Program Committee.

Commissioner Sklar noted the difficulty of being objective during S/L Committee meetings, while sitting with a staff person who has a vested interest in it.

Commissioner Mesa-Bains noted that the AC needs to determine now and give indication in the upcoming budget, what its future plans are for State/Local.

Commissioner Okamoto suggested creation of an additional AC staff person whose duties are the responsibilities currently called 'State/Local'.

Director Isaacs, suggesting that the funding need was immediate, advocated asking for the $37,154.00 for the position of State/Local fulltime coordinator for the coming year, and holding planning sessions for the reorganization during the next year. She suggested considering NAP and State/Local combine, renamed as Community Relations and Resources. Commissioners Okamoto, Mesa-Bains, and Healy concurred.

Supporting the idea of what the Coordinator does, Commissioner Fowler noted that Leah Forbes spends about a quarter of her time doing advocacy around local issues, e.g. Mission Bay.

Commissioner Mesa-Bains noted a confusion surrounding the purpose of State/Local in contrast to other Programs whose names clearly spell themselves out. It doesn't hinge around an identifiable constituency. She reiterated a need to pinpoint the purpose and rename the functions.

Director Isaacs stressed that the AC is not required to call it 'State/Local'. This was a grant title. She stated that the budget recommendations being discussed today come out of Program Committee recommendations, based on a month-to-month relationship between Commissioners and the Programs.

Commissioner Mesa-Bains addressed the difficulty of being objective and talking openly in S/L Committee meetings with a staff person present, while surrounded by a social milieu having an historic base; about a Program which is created to protect its own sense of itself. She further stated that S/L may no longer be reflective of needs, constituencies, or services that the AC is controlling; the same is true of NAP.

Commissioner Boas noted the discrepancy inherent in asking for a permanent S/L staff position from the General Fund where so many projects are of an ad hoc nature, e.g. the Arts Policy Plan; and not asking for any permanent staff for Art Enrichment, where the projects are permanent and ongoing.

Commissioner Sklar noted the proposals Leah Forbes has developed to enable the AC to do creative and innovative things, and she would hate to lose this.

Director Isaacs noted that State/Local develops information that the AC cannot get anywhere else.

End of Discussion.

Director Isaacs continued with her presentation of General Increase requests; briefly detailing public relations, secretarial, and office expenses needs of the Arts Commission.

Considerable discussion occurred concerning how to make the Gallery revenue producing. Commissioner Rosekrans iterated the need to do this, stating that if a gallery is not selling the work of the emerging artists it shows, it is not helping them. Commissioners Healy and Mesa-Bains spoke to the differences between non-profit and

for-profit art galleries, why non-profits don't make money, and why it is partially to the Gallery's advantage to be in this position, e.g. it is funded by the City.

Commissioner Sklar stated that making the Gallery revenue producing is also an AC priority and needs further planning.

Discussion continued as to how the Gallery could stay as it is, with all the adventurous, eccentric shows that characterize it, and yet still sell more art. Hiring a marketing consultant was proposed. Commissioner LaRocca suggested a joint venture arrangement with a commercial gallery, in the manner of the AC/Symphony production of the POPS.

At Commissioner Sklar's suggestion, the meeting adjourned from 4:30 - 4:45p.m.

Commissioner Sklar reopened discussion of the requests and recommendations for General Fund Increases, beginning with the Gallery, and continuing the discussion prior to the break.

Commissioner Healy stated that the two people who run the Gallery do everything to make it operate, which is a full-time job, and must also do fundraising, which is also a full-time job.

Director Isaacs stated that the Gallery needs $11,000.00 in increased operational monies just to cover expenses. It will not solve the bigger problems being addressed.

Commissioner Rosekrans favored holding off on an increase until a meeting has been held to examine changing the way the Gallery is run. Commissioner Healy advocated doing both -- trying to get an increase for FY 1990-91 and having a special meeting; they cannot operate on the current operating budget of $9,000.00.

Commissioner Mesa-Bains noted that start-up costs of a marketing program are greater if the Gallery has never done it before.

Commissioner Fowler noted that the Gallery has started a partnership with Security Pacific Bank, and possibly they would fund a marketing effort.

Commissioners unanimously approved a motion to ask for $11,000.00 for the Gallery, over and above FY 1989-90 ad valorum of $9,000.00.

Civic Design

Commissioner LaRocca spoke to the need for a halftime staff person at $20,000.00. There is currently no one out in the field, ensuring that what was approved and what was built were the same item.

Commissioner Rosekrans requested a list of AC positions vital to the functioning of the Commission, to determine what its staffing needs are, rather than taking staffing recommendations on a piecemeal basis. Several Commissioners concurred.

Commissioner Sklar stated that while she and other Commissioners feel that the AC staffing structure needs complete reorganization, the need of Civic Design still needs to be addressed. She suggested doing this contractually, so as not to obligate the AC while it is being reorganized next year.

Some discussion of the proposed position took place.

Director Isaacs stated her priorities for new staffing (see cover memo of Requests and Recommendations document):

a. Civic Design Review Coordinator
b. Secretary to support numerous program needs
c. General Fund supported Public Art Coordinator (This position exists, but this would transfer the cost).
d. State/Local Coordinator supported by City funds

Commissioners Healy, Boas and Mesa-Bains stated that with one halftime person currently overseeing a multi-million dollar Public Art Program, the need for this position is equal with that of Civic Design in priority.

Commissioner Okamoto noted that if the Curator position is supported by the General Fund, the notion is strengthened that it is public policy to deal with the arts.

Director Isaacs noted that the Civic Design person would be able to work with the Public Art Coordinator on architectural aspects of Art Enrichment projects.

Commissioners unanimously approved a motion to ask for a Civic Design consultant up to halftime, and a Public Art Coordinator position, as the two top new staffing priorities.

The secretarial position was seen as second in priority.

The State/Local Coordinator position will be explored further and is not recommended at this time. Instead, a request will be made for operating funds for State/Local.

Arts Festival

Commissioners unanimously approved a motion to request $15,000.00, to reinstate the budget to its level of FY 1988-89 of $13,900.00, plus a small inflationary increase.

Neighborhood Arts Program

Commissioners unanimously approved a motion to request $12,000, reinstating the funding to the 1988-89 level of $10,164.00, plus a small inflationary increase.

Awards of Honor (discussion only)

Commissioners decided to make this an Agenda Item for the 8 January 1990 Regular Monthly Meeting.

Collections Management

Commissioners unanimously approved a motion to request $15,000.00 for contractual services, consolidating matting, framing, transportation, installation and photography into this.

Program Support (used by more than one Program)

a. Public Relations
Commissioners recommended no General Fund request will be made for this item. PAF should be considered.

b. Graphic Design/Printing
The Commissioners recommended using Public Art Fund money rather than trying for a General Fund line item.

c. Collections Management and Public Art Program
Commissioners unanimously approved a motion to request $750.00 from the General Fund for two slide storage cabinets.

Discussion occurred concerning the Friends of the SFAC and what they actually do, e.g. act as fiscal receivers for the AC and two Cultural Centers, as opposed to the general perception of what Friends organizations usually do; and the fact that since they don't do what Friends usually do, should the AC develop another organization that will do these things, e.g. development, search for in-kind equipment donation, and the like.

Commissioner Fowler noted how little actual interaction the Arts Commissioners have had with the Friends staff and advisory board, excepting the occasional appearance before Commission meetings. If the AC is going to change its relationship with the Friends, a more formal meeting is needed.

Commissioner LaRocca stated he would bring this up at the next Friends Advisory Board meeting, in January.

d. FAX Machine and VCR
Commissioners agreed to ask the Friends to try to get a FAX machine and VCR donated.

e. Van
Commissioners unanimously approved a motion to request $2,000 from the General Fund for van rental.

f. Secretary I
Wait until computers arrive to reassess office workload.

g. Administration
An increase in the budget is needed. This is a request to reinstate money from last year's cuts.

Commissioners unanimously approved a motion to request $7,221 from the General Fund to cover general administrative costs and supplies.

Discussion occurred concerning how to build reorganization into this year's budget, so there will not be a delay of a whole year before getting the opportunity to do it again.

To this end, Commissioner Sklar proposed asking for funding for the Gallery to bring in a marketing/PR consultant to educate the Gallery staff, and to produce two shows in the coming year specificaly to make money. Commissioner Rosekrans urged building proposed changes into the budget today, so they will be there when Director

Isaacs makes her presentation to the Commissioners on January 8. She noted she will not be in town for that meeting.

Dennis Rumsey stated that he and Gallery Director Anne Meissner need to meet. He recommended asking for $10,000.00 for a consultancy. Some more discussion followed concerning bringing the Gallery staff into the process.

Commissioners unanimously approved a motion to ask for $10,000.00 from the General Fund for a marketing/PR consultant for the Gallery.

Dennis Rumsey spoke to the need to build a projected AC staffing reorganization plan into the budget. While the General Fund is given to the AC in a certain form, there is some flexibility. Also, He suggested that Public Art Fund money could support some immediate Program changes for the new fiscal year. There is a $97,000.00 balance in the PAF available for allocations.

Director Isaacs suggested building a line item into the budget for studying reorganization of State/Local and NAP.

Commissioner Mesa-Bains noted that the Arts Education component of NAP needs to be discussed. She proposed various means of working with the schools. She recommended some needs assessment meetings within the next six months. She noted that at least three groups have done master studies on the state-of-the-arts in public education for children. The material can be looked at, coordinated, and the Commission can then decide what it values; what it would like to support in services to young people.

Commissioner Genera departed at 5:45 p.m., during this discussion.

Director Isaacs reported that the Youth Arts Fund was approved by the Board of Supervisors on Monday, December 19. As of next July, the AC will get $75,000.00 in transit shelter revenue, going up 5% per year, for the next fifteen years. The $50,000.00 Market Street Art Maintenance also passed. In return, the Board requires annual review and approval of budgetary requests. She suggested that funds for a consultant could come out of this money.

Commissioner Sklar stated the need to do something for the theatre community. Dennis Rumsey stated that he would like to get the Cultural Centers involved in sponsorship of young playwrights.

Richard Reineccius, a member of the public, spoke to the notion of how cultural services are delivered to a community.

More discussion occurred about what budgetary items will be realistic for presentation to the Mayor's Office by February 14. Commissioners agreed that a theatrical program cannot really be formulated by then.

Commissioners unanimously approved a motion to ask for $20,000.00 from the General Fund for a consultancy for community arts services; including assessing the current state of the Cultural Centers, and assessing other community needs; including education, outreach and support for youth.

End of Discussion.

5. SALARY COMPARISONS: ARTS COMMISSION AND OTHER AGENCIES

Not discussed/Item deleted.

V. UNFINISHED BUSINESS

None.

VI. NEW BUSINESS

None.

VII. ADJOURNMENT

There being no further business, the meeting adjourned at 6:00 p.m.

Submitted by:

Lemora Martin

Lemora Martin
Acting Commission Secretary

Approved By:

Claire N. Isaacs Date: January 4, 1990

Claire N. Isaacs
Director of Cultural Affairs

PRIORITIES FOR IN-DEPTH ANALYSIS AS DISCUSSED DURING ARTS COMMISSION SPECIAL MEETING OF 12/21/89

1. State/Local and NAP; exploring feasibility of combining their functions under one program

2. A general fund allocation for Art Enrichment salaries

3. AC relationship with Grants-For-The-Arts

4. AC relationship with the Friends of the SFAC

5. Need to increase the Gallery's operating budget.

6. Need for at least a half-time Civic Design staff position.

BUDGET RECOMMENDATIONS/Special Meeting of 12/21/89

Commissioners unanimously recommended the following General Fund requests:

1. Motion to request $11,000.00 for the Gallery, over and above FY 1989-90 ad valorum of $9,000.00.

2. Motion to request a Civic Design consultant up to halftime, and a Public Art Coordinator position, as the two top new staffing priorities.

3. Motion to request $15,000.00 to reinstate the Arts Festival budget to its level of FY 1988-89 of $13,900.00, plus a small inflationary increase.

4. Motion to request $12,000.00 for the Neighborhood Arts Program, reinstating the funding to the 1988-89 level of $10,164.00, plus a small inflationary increase.

5. Motion to request $15,000.00 for Collections Management contractual services, consolidating matting, framing, transportation, installation and photography into this.

6. Motion to request $750.00 for two slide storage cabinets.

7. Motion to request $2,000 for van rental for art transportation.

8. Motion to request $7,221 to cover general administrative costs and supplies.

9. Motion to request $10,000.00 for a marketing/PR consultant for the Arts Commission Gallery.

10. Motion to request $20,000.00 for a consultancy for community arts services; including assessing the current state of the Cultural Centers, and assessing other community needs; including education, outreach and support for youth.

STATE-LOCAL PARTNERSHIP
1989-90 PROGRAMS

ARTS POLICY PLAN: The planning process will move into an active phase again in January through June. It is hoped that a full draft for public review will be available in March, with hearings before a joint meeting of the Arts and Planning Commissions within 30 days of that release, and a final document ready for approval by the end of May Adoption of the plan would then follow. 35% staff time.

MULTICULTURAL ARTS SURVEY: This work is part of the Arts Policy Plan documentation and will be conducted January through March. It involves dissemination of questionnaires, follow-up calls to obtain responses, supervision of field survey team for the merchant responses, and a written report. Technical support will be provided by the Public Research Institute of S. F. State University.
The State-Local Multicultural Arts Committee, chaired by Victoria Jee. will oversee the study. Estimated staff time is 15%.

ARTISTS LIVE/WORK SPACE: State-Local co-sponsors ArtHouse with the California Lawyers for the Arts by providing office space, CAC funding and staff time (20%). Jennifer Spangler is the new Project Manager for ArtHouse.

REVOLVING LOAN FUND FOR ARTISTS LIVE/WORK SPACE: The CAC has made two grant awards for the administration of this project. Funds that go into the loan fund may act as the match. State-Local has received some assurance that funds within the current Nonprofit Performing Arts Loan Fund could be earmarked for individual artists. The City Attorney has requested that the rules and regulations be written separately for the new use. State-Local is working with Joe La Torre of the Mayor's Office of Housing on this re-write, since he must also update the legislative language for the Performing Arts Loan Fund. Theoretically this program will have its own manager and will need minimal oversight from State-Local.

ARTS EDUCATION: State-Local has facilitated meetings of Arts Providers and, with Neighborhood Arts, has represented the Arts Commission in arts education planning meetings held by the S. F. Education Fund and the S. F. Unified School District. There is an opportunity to participate in a planning and programmatic project of the Education Fund, which should be in operation by the fall of 1990. The Education Fund has

built upon work done by State-Local in 1986-87, and it would be most appropriate for the Arts Commission to become active again. At the moment Arts Education takes up approximately 10% of staff time.

GREATER BAY AREA ARTS AND HUMANITIES NETWORK (GBAHN): This is a network for sharing arts organization information, facilities data, rosters of individual artists, calendar listings for long-range planning, etc. Meetings are monthly. Staff time is 5% now, but could be more once all our data is "on line" and the public becomes aware of the network.

CALIFORNIA STATE SUMMER SCHOOL OF THE ARTS (CSSSA): State Local is obliged to assist the summer school with press releases, invitations, a celebration event with speakers, etc. Staff time is approximately 5%. We are also being asked to help CSSSA solicit student applicants this year, especially since the session will be held locally at Mills College.

MISSION BAY AND OTHER ADVOCACY: State-Local facilitates meetings for arts representatives with city government on specific issues, such as cultural facilities in Mission Bay and the plight of the Alcazar Theatre. This advocacy takes up 5% staff time.

INFORMATION AND REFERRAL: Like other Arts Commission programs, State-Local spends a good deal of time providing information and referral to the general public. Subjects are often general program information, grant inquiries, economic impact figures, audience figures, facilities information, job opportunities for artists, etc. Percentage of time is difficult to calculate.

EARTHQUAKE RELATED TASKS: Since October 19th State-Local has been involved in collecting and tabulating earthquake related damages to arts organizations and individual artists. We are now disseminating information on the Art Recovery Fund and continuing to provide data to the CAC for their fund-raising efforts for earthquake relief. Percentage of time is difficult to calculate. Program Coordinator and Program Assistant have spent a total of approximately 75 hours to date.

IME FRAME: ARTS COMMISSION BUDGET - GENERAL FUND SUBMISSION

he budget is prepared in two parts:

) maintenance level - current level plus any increases which deal with maintening the present level (e.g. infla tion, built in cost increases such as increased postal or phone rates, salary step increases. This year we will include expenses for maintenance of the Gallery facility for example, which used to come out of fund which included the Cultural Centers. However, the latter have been transferred to DPW and we shall need funds for our own maintenance.)

) issues - these are any increases due to requests for additional
personnel
equipment
operational funds for expenses

Each must be justified on a separate sheet, with indications of the need, the effect, the effect if not granted, alternatives, etc. History is also included. For example: in justifying an increase in the operational expenses of the Gallery, we would include the funding history for the past sdveral years, the purpose of the gallery, and our rationale for requesting an increase

In some cases we are also required to show a decrease in these same accounts and discuss waht effect this would have

For your information I attach the forms which we use to indicate the kind of paper work which must be prepared, including both written narrative and calculations.

This work is shared by the Director, Asst., Dir. and Sn. Accountant. t takes at least two weeks, depending on the amount of issues which we are submitting.

The maintenance level is already being submitted to the Budget Analyst is the Mayor's office now.

The Arts Commission should be prepared to give tacit approval to the general policy of the various issues at the January 8th meeting. This will enable us to begin preparation of these documents and to review them at the January Finance Committee meeting.

At the February meeting of the Arts Commission, final approval must be granted. This will just allow time for any adjustmenet sin calculations or reason ing to be retyped and prepared for submission by the final date of February 14, 1989.

We realize that some items msy change slightly, but our overall strategy and priorities should be workedout so that preparation of these detaled docuemnts can begin right after the first of the year.

Thank you,

Claire Isaacs, Director

COMPARATIVE SALARIES: SAN FRANCISCO ARTS COMMISSION
Compared with similar City positions

Director of Cultural Affairs	$62,088	Dir. Bureau of Exhibits and Cultural Educ., Airport	$61,490
		Dep. Director of Operations,)	
		Dep. Dir. Educ. and Exhibitions)- Fine Arts Museums	70,200
		Dep. Dir. Admin. and Development)	
		Exec. Dir., Board of Permit Appeals	72,618
		Asst. City Librarian	74,412
Assistant Director, Arts Commission	48,412	Asst. Dir., Administration, Center of Asian Art and Culture	48,646
		Dep. Dir., Commission on Ageing	59,452
		Exec. Secretary of Museums	47,268
		Chief Librarian	69,169
		Admin. Secretary, Cuty Planning Commission	50,830
		Community Services Coordinator (Social Services)	53,638
Director, Neighborhood Arts	45,240	Curator V	58,552
		Curator IV	49,140
		Administrative Secretary, Public Util. Comm.	70,876
		Associate Affirmative Action Coordinator	55,510
		Affirmative Action Specialist	43,940
Museum Registrar (Arts Commission Collections Manager	35,074	Museum Registrar	35,074
		Senior Museum Registrar	42,068
		Associate Museum Registrar	31,876
Curator II (Art Gallery Director, Art in Public Places Coords.)	37,882	Curator III	45,006
		Museum Exhibition Designer	42,484
		Museum P hotographer	38,038
		Curator of Natural Science, Junior Museum	36,582
		Junior Museum Director	41,886
		Librarian I	37,700
		Librarian II	44,356
		Librarian III	51,350
		Architectural Assistant I	36,244
		" " II	39,910
		" Associate I	45,890
		" " II	50,830
		Planner I	34,554
		Planner II	42,068
		Planner III	

Curator I (Asst. Dir. of Gallery)	28,704	Sen. Museum Preparator	32,162
		Museum Preparator, also	
		Museum Exhibition Packer and Repairer	29,536
Curatorial Aide (Chinese Culture Center)	23,062	Golf Course Starter	24,986
		Swimming Pool Cashier-Clerk	24,622
		Stable Attendant	29,406
Management Assistant (Dir. of Street Artists Program)	38,220	Management Assistant	38,220
		Affirmative Action Officer, HRC	37,700
		Citizens Complaint Officer	37,700
Jr. Management Assistant (Asst. Dir. of NAP, and Street Artists Inspector)	34,216	Jr. Management Assistant	34,216
		Insepctor of Weights and Measures	31,720
		Rodent Control Technician	32,318
		Assistant Recreationr Supervisor	38,220

NOTE: All salaries indicated are at the T O P level (Level 5). Some Arts Commission employees do not yet receive Level 5, as this occurs due to step increments.

Salaries are adjusted annually in a process called "Salary Standardization". This takes into account cost of living increases as well as "benchmark" salaries in various categories. Union negotiations also affect annual salaries, so that salaries across the board d not necessarily increase at the same level annually.

The Two Curators II positions, Art in Public Places, are limited Tenure and therefore remain at Step I salary. This is due to the fact that there are not sufficient funds in the account from the administrative percentage of the Art Enrichment Fund to allow for permanent funding and setp increments. The annual salary for this position is $31,284. This position is not qualified for pension (retirement) but does receive vacation, sick leave, and is eligible for the city's health plans.

ANALYSIS OF BUDGET ISSUES

EPARTMENT _____
IVISION _____

ECTION _____

990-91 Projected Funding Need $_____

990-91 Proposed Funding Level $_____

General Fund Reduction $_____

andated Services:

_____

_____

roposed Reductions/Increases:
Staffing:
Operating Expenses:
Contracts:

ackground:

ffect of funding at the above level:_____

_____

_____

lternatives:_____

_____

06 SHERIFF

DESCRIPTION

The Sheriff's Department has primary responsibility for the following activities :

(1) Maintaining and operating a safe and secure San Francisco County jail system;

(2) Providing security for the Superior and Municipal Courts in the City and County of San Francisco;

(3) Providing execution and service of civil court orders, processes, and notices;

(4) Developing and maintaining alternatives to incarceration that provide opportunities for prisoners to function productively; and

(5) Developing and maintaining a force of well-trained and professional deputy sheriffs and other employees, dedicated to the protection of the people of San Francisco.

The Sheriff's Department carries out its criminal and civil law enforcement responsibilities through three programs: Prisoner Custody, Court Security and Process Service, and Administration and Training.

Since 1982, the Sheriff has been operating the San Francisco County jail system under the terms of a Consent Decree (Stone vs. City and County of San Francisco). In compliance with the Consent Decree, San Francisco has implemented a variety of programs to reduce the jail population and to improve jail conditions and medical services. In spite of these efforts, the Sheriff's Department has been experiencing an unprecedented increase in the population of the county jail system. Average daily population in the jail system was 1,744 during the first three months of the 1988-89 fiscal year, an increase of 5.6% over the previous year. The total number of prisoner bookings into the jail during 1988 was 11% greater than the number of bookings in the prior year.

In January 1989, the Sheriff completed construction and began utilization of a new 300-bed annex to the San Francisco County jail facility in San Bruno. With the completion of this facility, capacity in the county jail system (including Work Furlough and the jail ward at San Francisco General Hospital) has been increased to 1,786 prisoners.

MAJOR BUDGET ADJUSTMENTS

In 1988-89, the Sheriff's Department budget contained the following adjustments as part of the Mayor's deficit reduction plan:

- o Reduced $272,398 in salaries and benefits for civilian personnel.
- o Reduced contracts for Pretrial Diversion and Eviction Assistance programs by 20%, for total savings of $43,821.
- o Reduced $213,779 in other non-personnel expenditures.

o Utilized surplus funds in San Francisco's account with the Public Employees Retirement System (PERS) to pay the employer share of PERS contributions for uniformed personnel in the Sheriff's Department during the 1988-89 fiscal year, for total savings of approximately $2.7 million.

In addition, the 1988-89 budget included adjustments for the following court-ordered expenditures:

o Added 41.5 new positions to staff the new jail facility at San Bruno, for a total cost of $1,010,389. In addition, redirected 5 deputy positions from ongoing operations to staff new jail.

o Provided a total of $90,000 for a Supervised Citation Release Program operated by the National Center on Institutions and Alternatives.

o Redirected one civilian position to process reminder letters for persons released from jail on citations pending court appearances.

o Provided additional increases totalling $281,750 through a supplemental appropriation for various costs related to Consent Decree compliance and opening the new jail.

In 1989-90, the following budget adjustments are proposed:

o An increase of $XXXXXX to provide full-year funding for staffing and operating costs for the new jail.

o A reduction of $ XXXX to adjust for one-time expenditures included in the 1988-89 budget.

BUDGET SUMMARY

	1987-88 actual	1988-89 original	1988-89 revised	1989-90 proposed
Program Expenditures:				
Prisoner Custody	$18,596,546	$19,116,325	$19,613,477	$xxxxxxx
Court Security & Process Service	3,989,295	3,935,089	3,935,089	xxxxxx
Administration	1,788,872	2,109,110	2,149,110	xxxxxx
Total Expenditures	$24,374,713	$25,160,524	$25,697,676	$XXXXXXX

Summary of Expenditures by Character:

	1987-88 actual	1988-89 original	1988-89 revised	1989-90 proposed
01 Permanent Salaries	xxxxx	xxxxx	xxxxx	xxxxx
03 Overtime & Holiday	xxxxx	xxxxx	xxxxx	xxxxx
04 Mandatory Fringe	xxxxx	xxxxx	xxxxx	xxxxx
10 Contractual Svcs.	xxxxx	xxxxx	xxxxx	xxxxx
11 Material & Supplies	xxxxx	xxxxx	xxxxx	xxxxx
22 Capital / Equipment	xxxxx	xxxxx	xxxxx	xxxxx
30 Services Other Depts.	xxxxx	xxxxx	xxxxx	xxxxx

Summary of Revenues:

General Fund	$22,232,740	$22,899,209	$23,436,361	$xxxxxxx
Service Charges	2,141,973	2,261,315	2,261,315	xxxxxxx
Total Revenues	$24,374,713	$25,160,524	$25,697,676	$XXXXXXX

PRISONER CUSTODY

PROGRAM DESCRIPTION

The Sheriff's Prisoner Custody Program provides pre-trial detention of persons accused of crimes, and short-term detention and/or jail alternative programs for persons convicted of crimes. The Sheriff operates three county jails located at the Hall of Justice and San Bruno, and two jail alternative programs: Work Furlough and Sheriff's Work Alternative Program (SWAP). In addition, the Prisoner Custody Program provides custody and detention for prisoners requiring hospitalization and out-patient medical treatment in a hospital security ward at San Francisco General Hospital. During the first three months of the 1988-89 fiscal year, average daily population in the jail system was approximately 117% of capacity. Work Furlough operated at full capacity, and an average of 450 persons participated in public service work projects each month as an alternative to serving time in jail.

The Community Services component of the Prisoner Custody Program also provides prisoner support counseling and re-entry services, as well as educational and vocational training for prisoners in the county jails.

MAJOR BUDGET ADJUSTMENTS

In 1988-89, the budget for the Prisoner Custody Program contained the following adjustments:

- o Reduced $xxxxx in salaries and benefits for 6 civilian positions
- o Reduced contract for Pretrial Diversion Program $45,395 (20%)

o Added 23 new deputy positions and a half-time plumber to staff the new San Bruno jail facility, for a total cost of $668,737. In addition, a supplemental appropriation approved in November 1988 provided $341,652 for 18 uniformed positions and holiday staffing for the new jail.

o Provided $90,000 (including $45,000 in the original budget and $45,000 through a supplemental appropriation) for a Supervised Citation release Program to assist in reducing jail overcrowding.

o Provided $180,600 for equipment for the new jail, including $60,000 for computer equipment and $8,00 for uniforms for new deputies provided through a supplemental appropriation.

o Provided a supplemental appropriation of $42,500 for overtime to maintain court-mandated jail staffing levels.

In 1989-90, the following budget adjustments are proposed:

o An increase of $ xxxxxxx to provide full-year funding for positions established during the 1988-89 fiscal year to staff the new jail.

o An increase of $ xxxxxx in non-personnel expenditures to provide full-year funding for operation of the new jail facility.

COURT SECURITY AND PROCESS SERVICE

PROGRAM DESCRIPTION

The Sheriff's bailiffs provide court security for 51 criminal and civil courts located at the Hall of Justice, City Hall, and Youth Guidance Center. In addition, two deputies provide transportation for psychiatric prisoners to Napa State Hospital and other psychiatric units. The Court Security and Process Service Program (Civil Division) receives and serves all writs, summons, orders, and processes issued by the courts in civil actions. The Program enforces approximatly 1500 evictions each year, executes levies on real and personal property, and carries out civil arrests. Through a contract with the Salvation Army, an eviction assistance program provides continued assistance and referrals to persons who are evicted.

MAJOR BUDGET ADJUSTMENTS

In 1988-89, the budget for the Court Security and Process Service Program contained the following adjustment:

o Reduced $xxxxx in salaries and benefits for 3 civilian positions and temporary salaries.

o Reduced contract for Eviction Assistance Program $8,000 (20%).

In 1989-90, the following budget adjustments are proposed:

o XXXXXXXXXXXXX

ADMINISTRATION AND TRAINING

PROGRAM DESCRIPTION

The Administration and Training Program provides support services to the Sheriff's Department through its personnel, budget, purchasing, investigations, planning, and training units.

MAJOR BUDGET ADJUSTMENTS

In 1988-89, the budget for the Administration and Training Program contained the following adjustments:

- o Reduced $xxxxx in salaries and benefits for 3 positions.

- o Added $40,000 through a supplemental appropriation for reimbursement to the court-appointed Special Master for expenses related to monitoring Consent Decree.

In 1989-90, the following budget adjustments are proposed:

- o XXXXXXXXXXXXXXX

APPENDIX C-2a: LINE-ITEM EXPLANATIONS - PERSONNEL

This form to be used to explain personnel issues.

1990-1991 Budget

LINE ITEM EXPLANATIONS - PERSONNEL

JECT TITLE AND EXPLANATION CLASS AND CLASS TITLE	***1988-1989*** DOLLARS	 FTE'S	***1989-1990*** DOLLARS	 FTE'S	***VARIANCE*** DOLLARS	 FTE'S
XXXXXXXXXXXXXXXXXXXXXXXXXX	$$$$$$$	XXXXXX	$$$$$$$	XXXXXX	$$$$$$	XXXXX

DESCRIPTION OF CHANGES

XX-XXXXXXXXXXXXXXXXXXXXXX	$$$$$$$	XXXXXX	$$$$$$$	XXXXXX	$$$$$$	XXXXX

IMPACT OF CHANGES

November, 1989

APPENDIX C-2b: LINE-ITEM EXPLANATIONS - WORK ORDER ACCOUNTS

This form to be used to explain personnel issues.

1990-1991 Budget

LINE ITEM EXPLANATIONS - WORK ORDERS

MENT:
ON :
N :

OBJECT TITLE AND EXPLANATION	(A) BUDGET	(B) BUDGET	(C) DOLLARS	(B-C) NEW DOLLAR NEEDS	(B-A) VARIANCE
XXXXXXXXXXXXXXXXXXXXXXXXXXXX	$$$$$$$	$$$$$$	$$$$$$$	$$$$$$$$$$$	$$$$$$$

CONTENT

IMPACT OF CHANGES

November, 1989

APPENDIX C-2c: LINE-ITEM EXPLANATIONS - OTHER ITEMS

This form to be used to explain personnel issues.

1990-1991 Budget

LINE ITEM EXPLANATIONS

T:
:
:

OBJECT TITLE AND EXPLANATION	***1989-1990***		***1990-1991***		***VARIANCE***	
XXXXXXXXXXXXXXXXXXXXXXXXXXXX	$$$$$$$	XXXXXX	$$$$$$$	XXXXXX	$$$$$$	XXXXX

CONTENT

IMPACT OF CHANGES

APPENDIX C-4 MBE/WBE PLAN

(BLANK FORMS)

Dept: _____

Contact Persons: _____

Phone Number: _____

Address: _____

Fiscal Year: _____

TITLE:

PURPOSE

ACHIEVING GOALS

MBE Goal Percent*

WBE Goal Percent*

ELIGIBLE CONTRACT DOLLARS

Item	Dollars
1. Total Contracting Amount	
2. Amount of contracts bid by Purchasing on behalf of your department including TPAs covered by Term Contracts	
3. Amount estimated for award to non-profit agencies	
4. Amount of contracts for which waver(s) requested including TPAs indicated as Proprietory items	
5. Amount of contracts which are preempted by federal or state requirements	
(subcontract 2,3,4,5, from 1 to arrive at 6)	
6. Total Eligible Contract Dollars	

* NOTE: If the MBE goal is less than 30 percent, and/or the WBE goal is less than 10 percent, permission must be obtained from the Director of the Human Rights Commission. Such permission is to be sought if the above percentages are below these City-wide goals.

MBO CONTRACT QUARTERLY TARGETS

1. Eligible contract dollars
2. Total dollar amount awarded to MBEs
3. Total dollar amount awarded to WBEs

REQUEST FOR WAIVERS

Contract (s)

Rationale (separate for each contract)

Dollar amount (separate for each contract)

Inelusive dates of contract (separate for each contract)

Description including possible contractor (separate for each contract)

OUTREACH OR ACTION PLAN

MBO CONCESSION/FRANCHISE/LEASE ANNUAL TARGETS

1. Total Dollar return from concessions awarded
2. Dollar return from MBE concessionnaires
3. Dollar return from WBE concessionnaires
4. Number of concessions awarded
5. Total Dollar return from leases awarded.
6. Dollar return from MBE leasees

7. Dollar return from WBE leasees

8. Number of leases awarded

9. Number of franchise awarded

OUTREACH OR ACTION PLAN

ACHIEVING SET ASIDES

MBE Set Aside Percent x

WBE Set Aside Percent x

1. Contracts likely to be awarded to MBEs/WBEs

Type of Contract	Amount	MBE	WBE

RATIONALE FOR IDENTIFICATION OF THESE CONTRACTS

* NOTE: The MBE Set Aside is not to be less than 10 percent and/or the WBE Set Aside is not to be less than 2 percent.

2. Contracts to be limited to MBEs/WBEs or MBE/WBE Joint Ventures*

CONTRACT	AMOUNT	MBE	WBE

Identification of three or more qualified certified MBEs/WBEs for each contract.

OUTREACH OR ACTION PLAN

* NOTE: Departments who did not meet the Set Aside levels of 10% for MBEs and 2% for WBEs are to identify contracts for which competition is to be limited to MBEs/WBEs or MBE/WBE Joint Ventures.

GPR:bclp

/89

SAN FRANCISCO ARTS COMMISSION
45 Hyde Street, Rm. 319
San Francisco, California 94102

BUDGET

Fiscal Year 1989-1990

City & County of San Francisco
ART COMMISSION
DEC 14 1989
45 Hyde Street - Rm. 319
San Francisco, California 94102

Prepared for the Arts Commission's "Special Retreat"
on December 21, 1989, by Assistant Director
Dennis Rumsey

eGFZ

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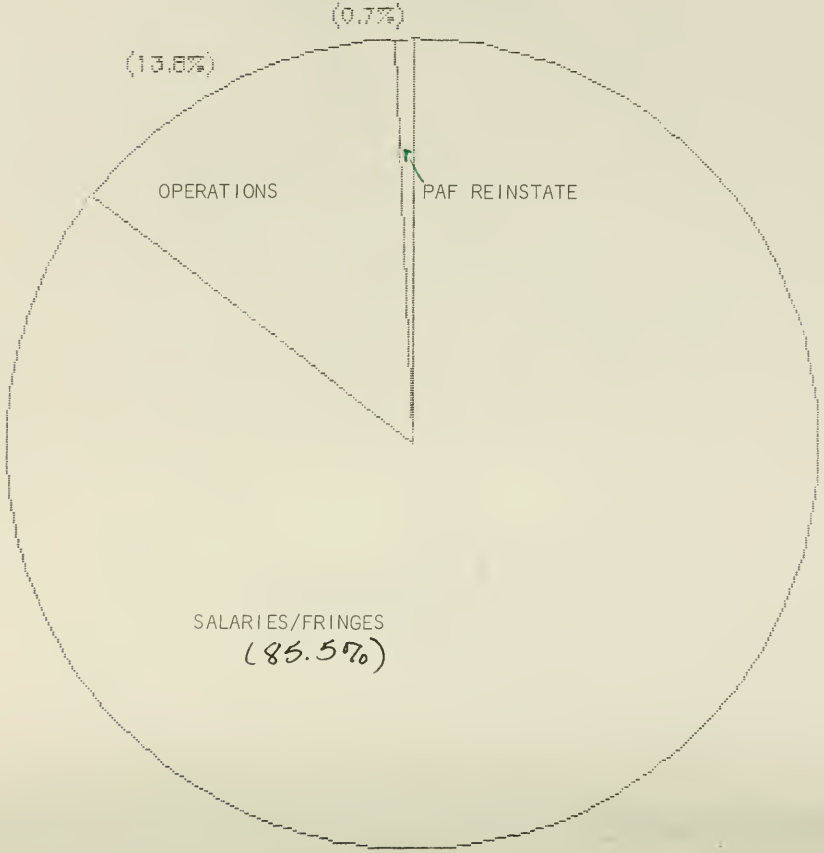
EXPENSE – ADMINISTRATION

Fiscal Year 1989–1990



GENERAL FUND
Fiscal Year 1988-1989
(0.7%)
(0.0%)
OPERATIONS
PRO-
GRAMS
SALARIES/FRINGES
(88.3%)

San Francisco Arts Commission
FY 1989-1990

GENERAL FUND ALLOCATIONS

EXPENSE			
I. General			
Salaries/fringes		454,113	88.28%
Operations			
Employee car	100		
Other Services	9,135		
Telephone	2,115		
Materials/supplies	4,500		
Civil Service	427		
Light, heat, power	20,910		
Reproduction	4,050		
Insurance	100		
Subtotal		41,337	8.04%
Programs			
Arts Festival	1,932		
Sponsorship - NAP	1,000		
Administration - NAP	7,000		
Gallery	9,000		
Subtotal		18,932	3.68%
GRAND TOTAL		514,382	
II. Municipal Symphony Fund		585,007	
III. Street Artists Program		126,313	
Total		1,225,702	
INCOME			
General Fund		1,225,702	

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GET POSITIONS/FY 1989-1990

GC	POSITION	NAME	SALARY	RETIRE-MENT	SOCIAL SECURITY	HEALTH BENEFITS	UNEMP. INSURANCE	TOTAL
ERAL FUND								
0	Jr. Clerk	Mariscal, R.	20,070	3,211	1,521	1,274	40	26,116
9	Ex. Sec. I	Martin, L.	27352	4376	2073	1274	55	35130
6	Asst. Director	Rumsey. D.	38,334	6,134	2,906	1,274	77	48,725
3	Acctng.Clerk	Martinez, J.	23,608	3,777	1,790	1,274	47	30,496
0	Sr. Accountant	Wong, R.	34,820	5,571	2,640	1,274	70	44,375
0	Jr.Mngt.Asst.	Bongolan. F.	29,644	4,743	2,247	1,274	60	37,968
4	Curator I	Kolba, K.	24,606	3,937	1,865	1,274	49	31,731
2	Curator II	Meissner, A.	31,395	5,023	2,380	1,274	63	40,135
6	Museum Reistrar	Lehane, D.	31,624	5,060	2,398	1,274	63	40,419
0	Director	Isaacs, C.	56,749	9,080	4,302	1,274	113	71,518
8	Director/NAP	vacant	37,345	5,975	2,831	1,274	75	47,500
	Subtotal - General Fund		355,547	56,887	26,953	14,014	712	454,113
EL TAX								
0	Curatorial Aide	Cheung, J.	21,060	3,370	1,597	1,274	42	27,343
ENRICHMENT								
2	Curator II	Manton, J.	28,574	0	0	1,274	57	29,905
2	Curator II	vacant	28,574	0	0	1,274	57	29,905
	Subtotal - Art Enrichment		57,148	0	0	2,548	114	59,810
EET ARTISTS PROGRAM								
4	Clerk Typist	Thomas, E.	22,916	3,667	1,737	1,274	46	29,640
0	Jr.Mngt.Asst.	Noakes, B.	30,929	4,949	2,345	1,274	62	39,559
2	Management Asst.	Lazar, H.	34,035	5,446	2,580	1,274	68	43,403
	Subtotal - Street Artists		87,880	14,062	6,662	3,822	176	112,602
	GRAND TOTAL - Salaries/fringes		521,635	74,319	35,212	21,658	1,044	653,868

ie:s90 dr

San Francisco Arts Commission
FY 1989-1990

ADMINISTRATION

EXPENSE			
Salaries/fringes(a)		256,360	85.48%
Operations			
Employee car	100		
Other services(b	9,135		
Telephone	2,115		
Materials & supplies	4,500		
Civil Service	427		
Light,heat,power	20,910		
Reproduction	4,050		
Insurance	100		
Subtotal		41,337	13.78%
PAF reinstate		2,200	0.73%
Total Expense		299,897	

INCOME			
General Fund	297,697		
Public Art Fund	2,200		
Total Income		299,897	

(a) director, asst. director, Commission sec
sr. accountant, accounting clerk, jr. c

(b) zerox, postage, professional periodicals
copy materials, film and developing, lo
field expenses, framing and matting

file:GFC dr

Francisco Arts Commission
1989-1990

ART ENRICHMENT

EXPENSE

Salaries/fringes	59,810	83.87%
Operations(a)	11,500	16.13%
Total Expense	71,310	

INCOME

Administrative fees	59,810
Public Art Fund	11,500
Total Income	71,310

Note: Figures do not include art purchase
(see page 15)

(a) photo documentation	1,500
printing-"Art in Public Places" brochure	5,000
Maintenance & conservation	5,000

e:GFD dr

San Francisco Arts Commission
FY 1989-1990

GALLERY

EXPENSE

Salaries/fringes	71,866	54.17%
Operations	9,000	6.78%
Exhibits	51,810	39.05%
Total Expense	132,676	

INCOME

General Fund	80,866	60.95%
Public Art Fund(a)	19,700	14.85%
Grants/CAC	9,400	7.08%
Grants/General	21,510	16.21%
Earned	1,200	0.90%
Total Income	132,676	

(a)	reinstate	4,700
	CAC match	10,000
	operations	5,000

San Francisco Arts Commission
FY 1989-1990

CITY COLLECTION

EXPENSE		
Salary/fringes	40,419	78.00%
Operations(a)	11,400	22.00%
Total Expense	51,819	
INCOME		
General Fund	40,419	
Public Art Fund	11,400	
Total Income	51,819	

(a)	matting and framing	2,000
	transp/installation	2,000
	photography	2,000
	conservation	4,500
	special equipment	900

file:GFF dr

rancisco Arts Commission
89-1990

NEIGHBORHOOD ARTS PROGRAM

EXPENSE			
Salaries/fringes	85,468		33.17%
Sponsorship-NAP	1,000		0.39%
Administration-NAP	7,000		2.72%
Subtotal		93,468	
Neighborhood Festivals(a)	15,000		5.82%
Resource Projects(b)	6,500		2.52%
Subtotal		21,500	
Reinstate		3,164	1.23%
Other Programs(c)		139,500	54.15%
Total Expense		257,632	
INCOME			
General Fund		93,468	36.28%
Public Art Fund		24,664	9.57%
Grants for the Arts		139,500	54.15%
Total Income		257,632	
(a) Tenderloin District		3,000	
Visitacion Valley		3,000	
Potrero Hill		3,000	
Sunset District		3,000	
Richmond District		3,000	
(b) Children's multicultural museum workshops - 3 sites		3,500	
Richmond District Creative Workshops		1,500	
Sunset District Creative Arts Workshops		1500	
(c) Cultural Centers allocations		34,000	
Chinatown Neighborhood Arts		33,000	
Visitacion Valley		16,000	
Sunset District		6,000	
Richmond District		6,000	
Tenderloin		16,000	
Potrero Hill		12,500	
Sheriff's Department		16,000	

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San Francisco Arts Commission
FY 1989-1990

STREET ARTISTS

EXPENSE		
Salaries/fringes	113,161	89.59%
Operations	13,152	10.41%
Total Expense	126,313	
INCOME		
Street Artists licensing fees	126,313	

file:GFH dr

San Francisco Arts Commission
FY 1989-1990

STATE-LOCAL PARTNERSHIP

EXPENSE

Salaries/fringes	76,613	49.13%
Operations	28,169	18.07%
Honorariums/contracts	51,146	32.80%
Total Expense	155,928	

INCOME

General Fund/ supplemental	30,000	19.24%
Public Art Fund(a)	30,000	19.24%
Grants for the Arts	12,500	8.02%
Grants/CAC	64,929	41.64%
Other Grants	18,499	11.86%
Total Income	155,928	

(a) CAC match	10,000
Salary (Forbes)	5,400
Rent/operations	7,697
Fiscal fees	1,473
Arts Policy Plan	278
Multi-cultural Arts Survey	2,219
Art House rent	2,933

file:GFJ dr

Francisco Arts Commission
989-1990

ARTS FESTIVAL

EXPENSE		
Operations	1,932	5.30%
Festival coordination and liaison	24,500	67.25%
Youth Arts Festival(a)	10,000	27.45%
Total Expense	36,432	
INCOME		
General Fund	1,932	5.30%
Public Art Fund	34,500	94.70%
Total Income	36,432	

(a) Four (4) schools at 2,500 each.

:GFK dr

San Francisco Arts Commission
FY 1989-1990

OTHER INCOME AND EXPENSE

EXPENSE

Misc. Program Expense (Admin. Acct at Friends)	38,850

INCOME

Public Art Fund	15,350
Grant/ El Paso Natural Gas	23,500
Total Income	38,850

NOTE: Income deposited to Administrative Account at Friends.

San Francisco Arts Commission
FY 1989-1990

OTHER INCOME AND EXPENSE

EXPENSE	
Office Computerization(a)	25,000
INCOME	
Public Art Fund	25,000

(a) Four (4) computer work stations, software and maintenance.

San Francisco Arts Commission
FY 1989-1990

OTHER INCOME AND EXPENSE

EXPENSE	
Facilities Maintenance	131,050
Capital Improvements	216,800
Total Expense	347,850
INCOME	
General Fund	347,850

file:GFN dr

San Francisco Arts Commission
FY 1989-1990

OTHER INCOME AND EXPENSE

EXPENSE

Salary/fringe (Chinese Cultural Center) Curatorial aide	27,343

INCOME

Grants for the Arts	27,343

San Francisco Arts Commission
FY 1989-1990

OTHER INCOME AND EXPENSE

EXPENSE

Projected Art Enrichment/ art contracts	1,837,300

INCOME

Art Enrichment-Special Fund(a)	1,837,300

(a)

Richmond Police Station	30,000
Sunnydale Pump Station	383,000
San Bruno County Jail	126,300
Kezar Stadium	90,000
Pier 7	56,000
San Andreas Facility	20,000
S.F. Mental Health (GH)	332,000
Moscone Center	800,000
Total	1,837,300

PUBLIC ART FUND
(includes carry-over and 1989 POPS profit)

INCOME

Fund balance as of 9/15/89		525,450

EXPENSE

Reserve for 1990

TPA's/Misc.	12,500	
*Symphony contract	122,493	
Sound	24,000	
Lighting	17,000	
Auditorium rental/other	57,000	
Tablecloths	6,500	
Plants/stage & lobby	1,600	
Balloons/decor	15,000	
Total	256,093	256,093
Balance		269,357

*To augment 1991 Municipal Symphony Fund of $585,007.
Assumption: 1990 contract w/Symphony will increase to $707,500.

RECAP OF ALLOCATIONS TO DATE:

Funds	269,357
Allocated	174,314
Balance	95,043

San Francisco Arts Commission
Fiscal Year 1989-1990

PROGRAM EXPENSE

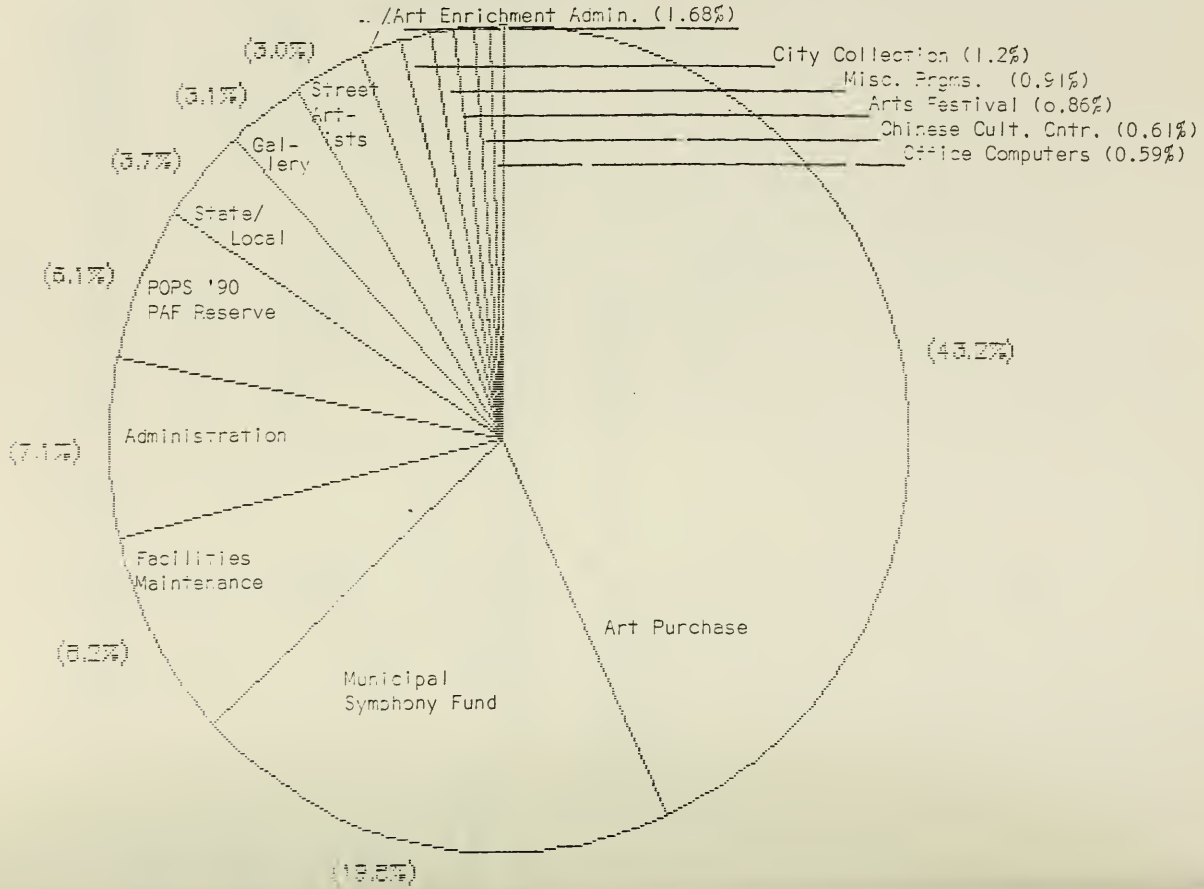
Art purchase	1,837,300	43.24%
Municipal Sym. Fund/PAF Res.	841,100	19.79%
Facil. Maint	347,850	8.19%
Administration	299,897	7.06%
Neighborhood Arts	257,632	6.06%
State-Local Partnership	155,928	3.67%
Gallery	132,676	3.12%
Street Artists	126,313	2.97%
Art Enrichment	71,310	1.68%
City Collection	51,819	1.22%
Miscellaneous programs	38,850	0.91%
Arts Festival	36,432	0.86%
Julie Cheung/salary	27,343	0.64%
Office computerization	25,000	0.59%
Total	4,249,450	

FY 1989-1990

file:GFS dr

PROGRAM EXPENSE

Fiscal Year 1989-1990



ancisco Arts Commission
9-1990

PROGRAM INCOME

	General Fund	Public Art Fund	Special Funds	Grants/ CAC	Grants/ General	Earned	Grants/ Hotel tax	Suppmntl. Appropri.	TOTAL	
stration	297,697	2,200	0	0	0	0	0	0	299,897	7.08%
richment	0	11,500	59,810	0	0	0	0	0	71,310	1.68%
y	80,886	19,700	0	9,400	21,510	1,200	0	0	132,676	3.12%
ollection	40,419	11,400	0	0	0	0	0	0	51,819	1.22%
horhood Arts	93,468	24,664	0	0	0	0	139,500	0	257,632	6.06%
Artists	0	0	126,313	0	0	0	0	0	128,313	2.97%
Local	0	30,000	0	84,929	18,499	0	12,500	30,000	155,928	3.87%
estival	1,932	34,500	0	0	0	0	0	0	38,432	0.86%
rograms	0	15,350	0	0	23,500	0	0	0	38,850	0.91%
Computers	0	25,000	0	0	0	0	0	0	25,000	0.59%
Maint/etc.	347,850	0	0	0	0	0	0	0	347,850	8.19%
Cheung	0	0	0	0	0	0	27,343	0	27,343	0.64%
rchase	0	0	1,837,300	0	0	0	0	0	1,837,300	43.24%
90 PAF reserve	0	258,093	0	0	0	0	0	0	258,093	8.03%
pal Symphony Fund	585,007	0	0	0	0	0	0	0	585,007	13.77%
TOTAL	*1,447,239	430,407	2,023,423	74,329	63,509	1,200	179,343	30,000	4,249,450	

* includes previous years' carry-over of $221,357 in Public Art funds.

:Y dr

To: HONORABLE ARTS COMMISSIONERS

From: Claire N. Isaacs, Director

Re: First draft, General Fund Increases for 1990/91

Date: December 21, 1989

The attached represents a collation of program and administrative requests and issues. In some cases certain issues had implications for several programs or for the entire operation and have been listed accordingly.

It is understood that this is a very optimistic list, and that the total of over $200,000 would represent an increase of roughly 20% of the present Gen. Fund budget.

It is therefore not only unlikely that we would receive such an increase in one year, but perhaps not wise to pursue such a large increase at one time.

However, these figures will serve to give you a picture of the immediate needs and concerns of the Arts Commission.

Future planning should take into account the Commissioners interests in either enlarging, scaling back, or adding new programs, but is not addressed here. Administrative reorganiz ation, such as the coordination of all visual arts (collections, gallery, civic design, and public art) under one cluster, the NAP, State/Local and other community functions under another, are possible results of development of the Commissioners' ideas for the future, and will reflect program development and community needs. The Arts Policy will also affect future planning and priorities.

Many of the items included in the attached budget represent the result of goals and objectives reached after considerable discussion in the past.

Ideally, in the next year we would add STAFF:

A Civic Design Coordinator
A Secretary to support the numerous needs of many programs
A General Fund supported Public Art Coordinator
State/Local Coordinator supported by city funds

There would be additional funds for contractual eervices for

Conservation
Festival coordination

Equipment needs listed are modest. As the drafts are revised, we may need to add replacement of standard office equipment (typewriters, calculators)

We look to the Friends to assist with specific projects, including

A Van

The Public Arts Fund could supply our needs for

Public Relations

Please look upon these materials as a working paper. It is possible that Commissioenrs, Freinds and others may have suggestions as to how to obtain some of the Commissions needs through donations, rather than the General Fund.

Claire N. Isaacs

Other requests and funding needs (not Gen. Fund cycle at this time)

CAPITAL IMPROVEMENTS BUDGET

Conservation of Public Monuments:

Maintenance of monuments already cleaned		$10,000
Restoration of monuments:		
Abraham Lincoln	$15,000	
Ball Trhower	15,000	30,000

LEASE of headquarters:

Estimated at $85,000-90,000 annually, through a supplemental budget request

Moving costs	$12,000	
Telephone installation	$12,000	
REal Estate Work Order	6,000	

REPAIR OF TURK/FILLMORE MUNI POWER STATION (supplemental request, reimbursement by FEMA, earthquake damaged, red-tagged)
(assigned to the Arts Commission for neighborhood arts development)

Shoring of collapsing rear wall	$6,000
Stabiliz ation of wall	cost unknown (est. $35,000 - $50,000)

cni 12/21/89

REQUESTS AND

RECOMMENDATIONS FOR GENERAL FUND INCREASES 1990/91

D R A F T; WORKING DOCUMENT

Total NEW Funds	Program	Staffing	Expenses	Equipment	Comment
$11,000	Art Gallery		$20,000		Expenses remained at$13,700 for five years, were reduced to $9,000 in FY 89/90. Should reinstate last year's cut and bring up to $20,000 to meet inflationary needs. This is a reasonable level of support.
$20,000	Civic Design	One halftime staff person $20,000 +-			There exists no staffing for this mandated function. Exact job description to be supplied by Comm. Kriken to be matched with existing CSC classes. Might be done through contractual, although union requirements may prevent this means.
$28,100	Arts Festival		$30,000		For someyears festival budget stood at $36,000, and has absorped all recent cuts, to avoid cutting staff. Current budget is $1,900. Festival Committee recommends reuqesting this as a "serious" ammount, sufficient to fund staff liason and coordination with various festivals city-wide supported by the Commission.
$8,000	NAP		$15,000		Administrative budget of $10,164 for several years was reduced in 89/90 to $7,000. Should be reinstated to previous level and increased to reflect inflationary and built-in cost increases.
$1000	Sponsorship of Neighborhood Projects		$2000		This is a small budget of $1000 originated years ago to enable NAP to offer small assistance to community efforts, e.g. posters, supplies, etc. for community events. Level should be increased to reflect current costs.
$37,154	Art Enrichment	One fulltime Curator III $37,154 (incl. fringes)			Basic support of Art Enrichment falters because funding is based on 5% of 2% for art, which is insufficient for staffing. One approach is to request one fulltime position in the Gen. Fund budget to staff this operation, using other funds for additional staff and expenses. Another approach is to revise the ordinance so that the 5% limit is lifted, and use public art funds as required for staffing.

cni 12/21/
1989

Total NEW Funds	Program	Staffing	Expenses	Equipment	Comment
	Art Enrichment (con't)				Visual Art Committee is currently debating the Art Enrichment Ordinance. A revised ordinance will possibly result in greater funding for both art and administration, and may provide also for maintenance of art works acquired.
$12,000	Collections Management	Contractual Services for Conservation $12,000			For treatment and consultations on public art installations and the city collection (not including airport). There has been no funding for this purpose to date. Need is to preserve existing works.
3,000			Matting and Framing $3,000		To establish a small fund for emergency repairs of city art collections when returned from offices, or to mount donated works.
37,154	State/Local	Full-time S/L Coordinator $37,154			City does not provide any funding for State/Local basic costs. State support is decreasing annually. Support of the Coordinator's position would relieve state funds for programming and expenses. An alternative is to request partial support of the program,, e.g. $10,000 to $20,000 for contributionito the salary,or an new expense line item.
	POPS				Does not need supplementing. In past the coordination was handled under contract from the Municipal Symphony Fund as source. Today coordination is being handled by a full-time staff member, as one of his duties (Asst. Dir.) Past discussion on this issue has centered around a possible Coordinator of Per form Arts, to include POPS and any other similar programs.

cni 12/21/89

-3- General Fund Increases 1990/91

Total NEW Funds	Program	Staffing	Expenses	Equipment	Comment
$5,000	Program Support (use by more than one program)		Art transportation and installation $5000		City Collections and Art Enrichment require use of professional transport and installation services for works of art. A contractual budget would provide services as needed.
$5,000			Photographic Services, $5,000		Documentation of the collections, new acquisitions and installations, activities and programs.
			Public Relations ($30,000 - 35,000?)		A general need is felt by all staff for PR services to educate the public about the Commissions' programs, activities and accomplishments. Publicity on new installations, major donations to the city, special events. This could come from the Public Arts Fund. At present, Art Gallery does its own PR from its CAC grant, and NAP has some PR, but the rest of the programs are without these services.
$7,000			Graphic Design/ Printing $7,000		Brochures on programs, art enrichment program, city collections, procedures for submissions, civic design, etc.
$ 750				Slide Storage Cabinet (2) $750	At present slides of the city collections, airport permanent collections, exampels of public art in other communities, past activities of variosu programs, etc. are stored casually in desk drawers. This would protect slides and professsionalize access.
$3000				FAX Machine 3000+-	Toshiba TF 451. Many agencies request the Commission to FAX materials to them, and wish to send to us. This is almost standard bubiness procedure now. The Commission presently uses a messenger service locally,
			Materials for FAX		
$500				VCR $500	Documentation of art and activities, training (e.g. earthquake preparedness) tapes replayed for staff, etc. Commission owns a small camera (Street Artists)

cni 12/21/89

Total NEW Funds	Program	Staffing	Expenses	Equipment	Comment
	Program Support			Van $20,000 +-	To transport equipment, supplies, and art which does not require professionallly contracted handling. This could be a targetted donation by the FRIENDS.
			Maintenance, Insurance, Gas, Parking overnight $3500-4000?		
$31,500		Secretary I ($29,000 + fringes)			To provide clerical support for programs and administration. The excessive amounts of overtime accumulated by all professional staff and management are the result of lack of support for minute taking, meetings setup up, agenda preparation, and typed correspondence. A second secretary would relieve the Commission secretary from many newly added duties which have made her less available to the Director and would support the collections manager, public art coordinators, POPS and civic design functions and other activities. This would greatly help professional staff to focus on their subject areas.
				Typewriter, Desk, Chair, Lamp $2500	
$7,221	Administration		Office Expenses $27,500		At present the Administrative budget (reduced from $22,100 in 88/89 to $20,229 in 89/90) is seriously underfunded. As a result,, many expenses are "charged out" to programs which should be borne by administration. Examples are office machi maintenance, telephones, postage office copier rental, stationery supplies, and office supplies. (E.G. off. machine maint. Admin. $632, programs absorp $270, for total 88/89 expend. $902; this year reduced by about $150. Should seek a significant increase in this line item, as this will benefit ALL programs and reduce time in accounting dept.
$217,379	TOTAL NEW FUNDS	$135,308	$75,321	$6,750	

cnil2/21/89